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The ART NEWS

NOV 25 1929



PORTRAIT OF A DERVISH

By MO'IN. PERSIAN, XVIIth CENTURY

Included in the exhibition of Persian Paintings from the XIIIth to XVIIIth centuries at the Demotte Galleries.

NEW YORK, NOVEMBER 23, 1929

Vol. XXVIII—No. 8—WEEKLY

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The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, NOVEMBER 23, 1929

Demotte Shows Early Persian Paintings

Collection of Persian and Indian Miniatures from the XIIth to XVIIIth Centuries Contains Many Rare and Fine Examples.

An exhibition of Persian and Indian miniatures, one of the largest to be shown by a private gallery in America, has been opened in the Demotte Galleries. The exhibition, which will close on December 21st, contains one of the extremely rare examples of XIIth or early XIIIth century painting, several XIVth century miniatures, fine leaves from illustrated books of the XVth century and an unusually fine selection of later works.

Both from historical and qualitative points of view there can be no question of the marked superiority of the earlier miniatures. They have a breadth of design and vigor of color for which the greater technical accomplishment of the later schools does not compensate. The finest of the early miniatures in the Demotte exhibition are eight pages from a Book of Kings of Firdausi, executed in Tauris in about 1310. All are of great interest and those of Minutichir seated on a Chinese throne, Bahram Hind, which we illustrate, and Bahram Gur on horseback are especially important. Another fine page is from a poem by Nizami with a copy, done about 1350, of a Mesopotamian painting dating from about 1200 mounted on the page. This painting is one of the most beautiful in color in the exhibition.

The catalogue has been compiled by M. E. Blochet, Curator of Manuscripts of the Bibliotheque Nationale in Paris. M. Blochet has also written the preface which we quote below.

The paintings in the Demotte exhibition illustrate the evolution of Muslim art in Persia and India, from the year 1180 to the end of the XVIIIth century, the latter date marking the beginning of the period of its decadence.

Works of art beginning with the year 1000—date at which books were first illustrated—and further, works antedating the end of the XIIIth century, have all disappeared and throughout the Mussulman world specimens of paintings executed prior to the end of the XVth century, are extremely rare.

The first Mussulman paintings in Persia and in Mesopotamia were influenced by the Byzantine style; Nos. 1, 11 and 12 are very good specimens thereof.

Nos. 2 to 10 are of just as rare a type and scarcely represented outside the national collections of France and England; they were executed at Tauris about 1310, to illustrate a General History of the World, compiled in Persia by the King of Persia's Vizir, and also to illuminate a splendid Book of Kings, which manifestly belonged to one of the Mongol Princes, who reigned over Persia and who were the protectors of Rashid-ed-Din.

The intense passion for works of art displayed by this High Personage together with the enormous sums he devoted to the illustrations of his books, account for their perfection and the quality of their execution. These paintings are of paramount importance in the history of art; they clearly show the Byzantine influence on Persian art in the early XIVth century and the costumes appearing in them

(Continued on page 6)



"ST. GENEVIEVE"

TAPESTRY from TOURAINE or PARIS about 1500

Lent to the exhibition at the Memorial Gallery Rochester by French and Company

FRESCO BY GIOTTO FOUND IN ASSISI

ROME.—A fine fresco has just been discovered in the Franciscan Basilica of Assisi. It is near the Chapel of San Giovanni Battista, which during the XVth century suffered from some alterations. The fresco was discovered by some of the monks when part of the brick pavement had to be removed to make repairs. They noticed a picture fastened to a wall, situated between the sustaining vault and the pavement itself. Exploring still further, they were astonished to find in a niche which had before been hidden from sight, a remarkable fresco in a splendid state of preservation.

When this part of the church was altered over three centuries ago, this picture was evidently considered valuable, for it was carefully protected and boarded up between the floor and the ground beneath. If it had not been necessary to take up this part of the pavement, the painting might never have been discovered.

The fresco measures about three meters in height by two meters and a half in width, and represents the Virgin with the Child, seated on a white throne under a scarlet canopy with designs in gold, supported by fine twisted columns. At the sides, towards the top, on a blue background are some angels and below on one side San Francesco, who shows his hands with the marks of the stigmata, and on the other, Santa Chiara with a lily. All the figures have halos of gold, with slight reliefs on them.

This precious work of art has an extraordinary freshness of color, due no doubt to its long years in darkness. It might have just come from the hand

(Continued on page 9)

Harkness Gives \$100,000 to the Metropolitan Museum of Art

At the last meeting of the Board of Trustees, the following gifts and bequests were reported and gratefully acknowledged: from Edward S. Harkness, the gift of \$100,000; from Mr. and Mrs. Robert W. de Forest, the gift of \$10,000; from Mr. and Mrs. Alexander McM. Welch, the gift of \$5,000; from V. Everit Macy, the gift of \$5,000; by bequest from Fannie A. Jackson, \$10,000, in memory of her father, Thomas R. Jackson; by bequest from William Kreter, \$100.

Good Prices Obtained in Kaulbach Sale

MUNICH.—A total of 360,000 marks was obtained for objets d'art on October 29th, the first day of the sale of the estate of Fritz August von Kaulbach, at the residence, according to the report in *The New York Herald* of Paris. The sale was conducted by the Hugo Helbing art firm.

For years this successful artist, famous in America as well as in Europe, collected beautiful works of art, but, since his death in 1920, his widow has

(Continued on page 21)

METROPOLITAN GETS MAILLOL TORSO

By PRESTON REMINGTON
In the Bulletin of the Metropolitan
Museum of Art

A superb female torso by the contemporary French sculptor Aristide Maillol (1861-) has been recently acquired by the Metropolitan Museum of Art and is now exhibited in the Room of Recent Accessions. It is one of three replicas made by Maillol of the torso of his heroic figure, "L'Action enchainée," designed as a symbolic monument to the turbulent revolutionary Louis-Auguste Blanqui (1805-1881), and erected in Blanqui's native village of Puget-Théniers in the South of France. The other two examples, one of which is in the Tate Gallery, were both executed in lead. That belonging to the Museum is in bronze and has an exceptionally fine green patina given it by the sculptor himself. It is three feet eleven inches high.

The torso of "L'Action enchainée" shows Maillol at his best as a consummate master of the human form. From the standpoint of accurate observation it is impeccable; but, on the other hand, it is in no sense a mere physiological study. The torso is typical of Maillol's art in that it both respects and transcends the realm of visual reality. It is a prime example of the use of the nude as a vehicle for the expression of intellectual symbolism. Blanqui, it should be recalled, was a Provençal radical whose entire life was expended in a series of attempts to overthrow the government, for which he was invariably rewarded with imprisonment. It is this unsuccessful conflict with

(Continued on page 9)

Fine Gothic Art In Rochester's Loan Exhibition

Sculpture, Tapestries, Paintings, Furniture, Enamels, Etc., From France, Flanders and Germany Make Up Representative Showing.

ROCHESTER.—A notable Loan Exhibition of Gothic Art of France, Flanders, and Germany of the XIIIth to XVIth centuries has been assembled for the current month at the Memorial Art Gallery of Rochester. Paintings, illuminations, sculpture in stone and wood, tapestries, furniture, enamels, ivory carvings and ecclesiastical objects of the goldsmith's art represent in carefully chosen examples the development of the principal fields of Gothic art. The following lenders have contributed to the exhibition: G. J. Demotte, Durlacher Brothers, French and Company, Edouard Jonas, Dikran G. Kelekian, F. Kleinberger Galleries, Seidlitz and Van Baarn, Arnold Seligmann, Rey and Company, Inc., Van Diemen and Company, Inc., and Wildenstein and Company, Inc. of New York City, and Miss M. Louise Stowell of Rochester. The largest groups of objects have come from French and Company, Arnold Seligmann, Rey and Company and G. J. Demotte.

The department of tapestries contains three important examples of French weave, the earliest being a fragment of the Angers Apocalypse lent by Seidlitz and Van Baarn. It is a portion of the lower border of the oldest existing French tapestry, woven by Nicolas Bataille for Duke Louis of Anjou, brother of Charles V, before 1390, from designs of Jean de Baskol, court painter of the king. The others are "St. Genevieve," of about 1500 with millefleur background and figures worked out in subdued tones and with much imaginative detail, lent by French and Company and a heraldic tapestry lent by Edouard Jonas, dated before 1400 and woven for the Vicomte de Turenne, Guillaume Pozler de Beaufort. Two examples of Flemish weaves of about 1500, are lent by French and Company. One of these, the "Judgment of the Emperor Otto III," has more than twenty figures grouped about the throne, and in the faces may be found the most subtle expression. This tapestry is a story in itself and a most complete record of mediaeval costume, but far beyond these interests is the aesthetic appeal of its color and line and the unique manner in which the high lights have been strengthened by a curious hatching in silk. The other Flemish weave loaned by French and Company, is a "Scene from a Romance," formerly in the J. Pierpont Morgan collection.

Sculpture forms the richest strength of the exhibition, ranging from the more monumental pieces in stone and wood to outstanding examples of ivory carving, both in the round and in relief. A pair in angels in wood of the School of Rheims of the XIIIth century are lent by Arnold Seligmann, Rey and Company. The suave line of drapery, the simplicity of treatment both of hair, costume and pose mark them as of the XIIIth century, as do the almond eyes and enigmatic smile. They epitomize Gothic grace of line and spiritual content. Of the same early years are a stone head of an angel of the same school, and a Madonna and Child of the school of the Ile de France, lent by Dikran Kelekian. The latter group is enriched with many symbols and has retained a certain monumental quality.

An unusually fine polychrome stone

(Continued on page 4)



MADONNA AND CHILD WITH SAINTS

By NERI DI BICCI (1419-1491?)

Lent by A. S. Drey for the Exhibition of Old Masters, Minneapolis Institute of Arts, Nov. 9-Dec. 2.

Loan Exhibition of Gothic Art in Rochester Museum

(Continued from page 3)

sculpture of St. George and the Dragon of the XVth century has been lent by Wildenstein and Company. While the sculptor was scrupulously exact in the details of armor and the trappings of the horse, the composition has a fine freedom of line and a quality of idealism and remoteness in the face of the saint which make it one of the most prized examples of this subject known to Gothic collectors. There are several other examples of the triumph of St. George in other

parts of the gallery, one being in polychrome wood.

Later XVth century forms are represented in a group of the Mourning Virgin and St. John in wood, originally part of a Crucifixion group, lent by Wildenstein and Company. There is a nobility about this whole figure, in which the ample sweeping robes are not agitated, but fall in heavy, splendid lines. The turn of the body is subtle, yet apparently simple, while intense sorrow is suggested by the shadows which fall upon the face, sunk under the veil. A pair of Burgundian mourners in marble, a German entombment in wood and a Flemish "St. Martin Dividing his Cloak," lent by French and Company, are also illustrative of the later XVth century.

Painting in the exhibition is introduced by examples of the art of illumination—the field in which the XIVth and XVth centuries most generally and characteristically expressed themselves. A French manuscript translated from a Latin poem, entitled *Speculum Humanae Salvationis*, lent by Mr. G. J. Demotte, contains nearly two hundred XIVth century miniatures. Of slightly later date and Florentine workmanship is a page from a mass for the Feast of the Virgin, with an historiated initial in which the Madonna and Child is attributed to Benedetto da Mugello, brother of Fra Angelico. There is also a leaf from a French manuscript with a fine floral border and a painting of Adam and Eve in the Garden of Paradise.

The Maître de Moulins is represented by a panel portrait of Denise Fournier; François Clouet by a portrait of a nobleman of characteristic

excellence of draughtsmanship; and Jean Bellegambe by a monumental example of the work of this late XVth century master of northernmost France, in the "Conversion of St. Paul." All of these three paintings have been lent by the F. Kleinberger Galleries. Flemish mediaeval painting is illustrated by a "Pieta" by Ambroise Benson, of the Bruges XVth century school and by the "St. Catherine" by Adriaen Isenbrant from the Van Die-men Galleries.

Among the outstanding examples of mediaeval decorative art on view are a champleve enamel cross of Toledo workmanship of the XIIIth century, with gilt copper figures in relief applied on the enameled arms, lent by Arnold Seligmann, Rey and Company; a large silver gilt cross of repousse technique, lent by French and Company; and a XIVth century crown of silver gilt, incrustated with precious stones, originally worn by the XIIIth century statue of Notre Dame de la Sagesse in the Cathedral of Louvain, lent by Mr. G. J. Demotte.

Interesting examples of early furniture include a French dressoir of oak, with its canted panels elaborately carved with Gothic tracery and relief figures.

ART OBJECTS SOLD AT HOTEL DROUOT

PARIS.—In Room 6 of the Hotel Drouot on November 8th M. LeRique, aided by M. Guillaume, sold a fine collection of old and modern art objects and furniture. Two large carved panels in Peking lacquer attained 10,000fr.; a large XVIIIth century frame in carved gilt wood, 4,000fr.; a large Second Empire jewel-box, 2,200fr.; a patinated, round, terra cotta medallion, signed Chinard, 1,500fr., and a Japanese porcelain table service, 1,030fr.

SHIRLAW'S WORKS IN BROOKLYN SHOW

The New York public will be offered an unusual and stimulating exhibition in December at the Brooklyn Museum in the collection of the work of Walter Shirlaw and his pupils. Shirlaw (1838-1909) was one of the prominent artists of his time.

Overlooked for some time, he is now being brought forward in a comprehensive way by Miss Katherine Dreir, President of the Société Anonyme,

who has at great labor made a large collection of his works and those of his pupils for this exhibition. Many will undoubtedly be surprised when they learn of the calibre of this artist and his excellent reputation during his life-time as indicated by his activities as an artist and the important commissions which he fulfilled. One of these was the decoration of the central dome of the Building of Manufactures and Liberal Arts at the Chicago World's Fair. Much of his work is preserved to the public in the bank notes which he engraved for the American Bank Note Company at a time when he was considered one of the country's leading engravers.

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ACHILLES AND THE DAUGHTERS OF LYCOMEDES By NICOLAS POUSSIN (1594-1668)
Lent by Wildenstein and Company for the Exhibition of Old Masters, Minneapolis Institute of Arts, Nov. 9-Dec. 2.

Forty-one Paintings by Old Masters Make Up Loan Show at Minneapolis

MINNEAPOLIS.—Perhaps the largest and most valuable collection of pictures ever shown in this region is the loan exhibition of forty-one paintings by old masters now current at the Minneapolis Institute of Arts. Two museums, eleven art firms and two private collectors have contributed to the show.

The list includes paintings by Taddeo di Bartolo, Lorenzo di Credi, Mainardi, Tintoretto, Guardi, Rubens, Van Dyck, Frans Hals, Rembrandt, Jan Steen, Ruysdael, Francois Clouet, Poussin, Claude Lorrain, David, Reynolds, Raeburn, Gainsborough and Lucas Cranach the Elder.

Four of the paintings have never been seen in this country before, having been shipped direct to Minneapolis from Munich by A. S. Drey, New

York art dealer. They are: a triptych by Neri di Bicci, "Suzanna at the Bath" by Tintoretto, "Hunting Scene" by Wouwerman, and a sketch by Rubens for "The Augurs Prophecy to the Consul Decius Mus" in the Lichenstein Gallery, Vienna.

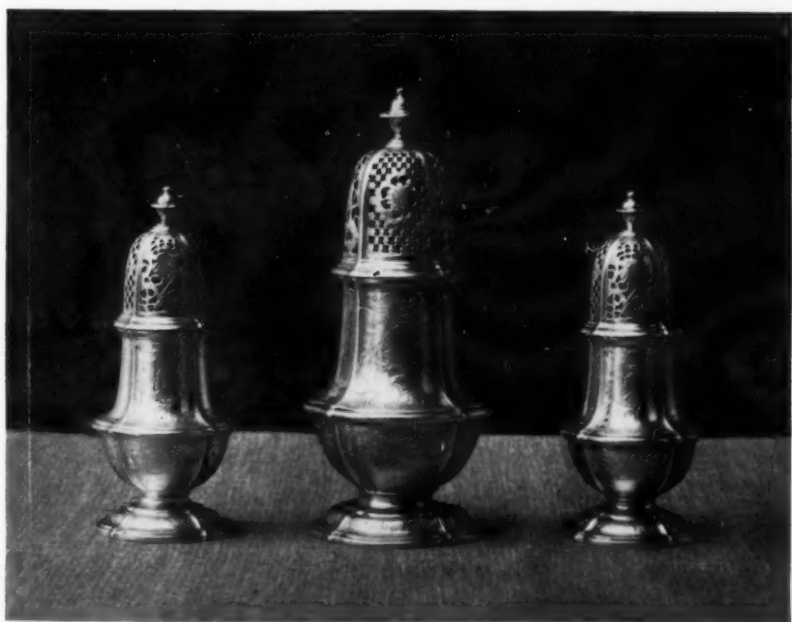
The exhibition opened with a reception and pre-view for members of the Society of Fine Arts, and over 6,000 saw the paintings in the first three days.

Lenders include: the Metropolitan Museum; the Detroit Institute of Arts; A. S. Drey, Durlacher Brothers, the Ehrich Galleries, M. Knoedler and Company, Inc., Scott and Fowles, Jacques Seligmann and Company, Inc., Van Diemen Galleries and Wildenstein and Company, Inc., of New York; Anderson Galleries, Chicago; Robert C. Vose, Boston; F. W. Clifford, Esq., and John R. Van Derlip, Esq., Minneapolis.

AFRICAN BRONZES IN LONDON SALE

LONDON.—Six bronzes, relics of human sacrifices from Benin, the West African native town once known as the "City of Blood," realized £620 at Stevens' auction rooms, Covent Garden, on November 5th. They belonged to the well-known banker-collector, the late Mr. Cecil F. Parr. These bronzes were seized by the punitive expedition which took Benin City in 1897 after the massacre of an unarmed British mission.

The bidding was mainly confined to three people, one of whom, the representative of a French collector, secured all but one lot. The chief lot was a bronze male figure 26 inches high, which sold for £240. A bronze figure of a cock made £150, while an execution block, for which a high price was expected, only made £35.



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Demotte Shows Early Persian Paintings

(Continued from page 3)

are those worn by the Mongol conquerors of Persia at that epoch.

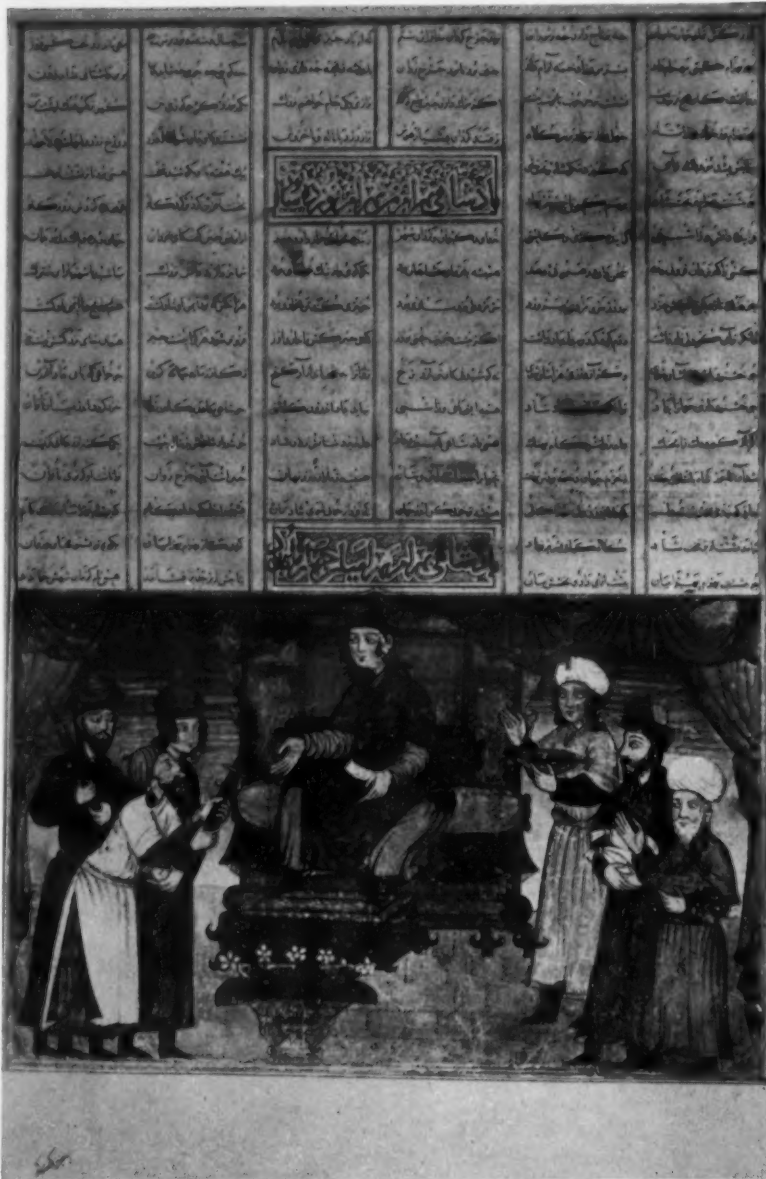
Paintings Nos. 13 to 32 of the second half of the XIVth century, illuminated a Persian Treatise on Natural History. The influence of the Chinese technique, clearly visible in the representation of the various animals, makes them particularly noteworthy.

Paintings Nos. 33 to 40 belong to several fine copies of the Book of Kings, which were illuminated at Herat, at the very beginning of the XVth century, and were intended for the libraries of great Persian Princes; specimens of the Books of Kings belonging to this epoch are extremely rare in European collections, and it is only from about the middle of the XVth century on, that they can be readily found. These paintings belong to a type, traditional from the XIth century on, in the manner characteristic of the Persian style at the beginning of the XVth century, as for instance Nos. 41 and 42, which illuminated a copy of the history of Tamerlan, executed about 1410 for the library of his son Shah Rokh. These two paintings, the work of a very skillful artist, give us a very precise idea of the costumes worn by princes, princesses and the great dignitaries of the Royal Court at the end of Tamerlan's reign, examples of which are very few and far between.

Nos. 45 to 52 (about 1480) belong to the same type as those described under Nos. 13 to 32, and they illuminated the before mentioned Treatise on Natural History, in the same technique, with the same Chinese influence. Illustrations of this book are as rarely met with, as those of the Books of Kings, prior to the middle of the XVth century and those executed after this date do not nearly offer the same amount of interest, as the illuminations here described.

Some very fine specimens dating from the beginning of the XVth century, are catalogued under Nos. 53 to 59; the first of them represents the three sons of Shah Ismail of Persia learning to read. This miniature illustrated a collection of ghazals by Hafiz, illuminated at Tauris, which formed part of the library of that Sovereign; the remaining six were illuminated at Bokhara by the pupils of the celebrated Behzad, and represent examples of what is finest and most delicate in Persian art. It would be quite useless to seek in them the dominating force of the early works of the XIVth or of the beginning of the XVth century, described in the first numbers, but they were equal to the artistic requirements of far more cultured people than those of yore. The two Nos. 55 and 56, in particular, are leaves from a small book on ethics, copied in marvellous characters by the prince of calligraphers of Bokhara amidst decorations in blue, black and gold, all masterfully done.

Paintings Nos. 60 to 67 illustrated a very beautiful Book of Kings, illuminated at Tauris about 1540 and intended for the library of a Persian prince; their peculiarity resides in the fact, that some of them had been



"BAHRAM II, KING OF PERSIA ON HIS THRONE," TAURIS, CIRCA 1310

Included in the Demotte exhibition of Persian paintings.

signed and that one of the owners of the book indicated the names of the artists, who executed the unsigned paintings. The technique of these illustrations is characteristic of the works executed in Persia from the middle of the XVth century on and which inaugurated a style widely different from that of preceding centuries.

Miniatures Nos. 69 to 72 illuminated a very remarkable book on omens and forecasts of the future, executed at Tauris or at Kazwin about the middle of the XVth century, in a gigantic size, thus imitating the style adopted by Rashid-Din a hundred and fifty years earlier (See Nos. 3 to 10); these pictures, done in light tints, are extremely decorative and are painted on the reverse sides of leaves decorated with nastalk writing of absolute perfection.

Nos. 87, 88, 89 and Nos. 91 to 96 inclusive are examples of a type very much in vogue at the beginning of the XVth century, during the reign of Shah Abbas I, and consisting of portraits of princes and great ladies of the Court of Ispahan executed in a particularly delicate and graceful form. The two protagonists of this school were Riza-i-Abbasi and Darvish Haidar both of whom attained the summit of perfection and became celebrated; in No. 90 Riza-i-Abbasi copied a painting by the renowned Behzad, representing a jay perched on the branch of the tree. To this series

ginning of the XVth century and is influenced by the Chinese technique. No. 105 is by the celebrated Behzad, who was the Prince of Persian painters; No. 109 is a copy of Behzad's picture by another renowned artist, Agha Riza, who also executed Nos. 115 and 127. Nos. 107 and 136 are by another great artist, Mohammed Kasim Tabrizi. The celebrated draughtsman Sadik is the artist of the drawings catalogued under Nos. 117, 123, 124 and 130, while Riza-i-Abbasi, Court Painter of Shah Abbas I, executed and signed Nos. 137 and 138. No. 137 proves that Riza-i-Abbasi, could be very individualistic and was

able to depart from the style imposed by fashion, on the Court of Ispahan. No. 141 is a Turkish painting, executed on the shores of the Bosphorus, in a very rare and curious form, at the beginning of the XVth century; it represents, with a naive technique Turkish art, when the latter did not confine itself merely to the copying of Persian paintings. European collections do not contain any examples of the School of Constantinople, executed in this manner.

The characteristics of Hindu paintings essentially differ from those of Persia; they were evolved by blending

(Continued on page 7)



"North-east Woods—East Hampton" by Francis Newton

PAINTINGS by FRANCIS NEWTON

On view Dec. 4th to Dec. 14th

This interesting one-man show comprises a collection of 22 intimate paintings, principally of woods and water, in this artist's characteristic style.

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Demotte Shows Early Persian Paintings

(Continued from page 6)

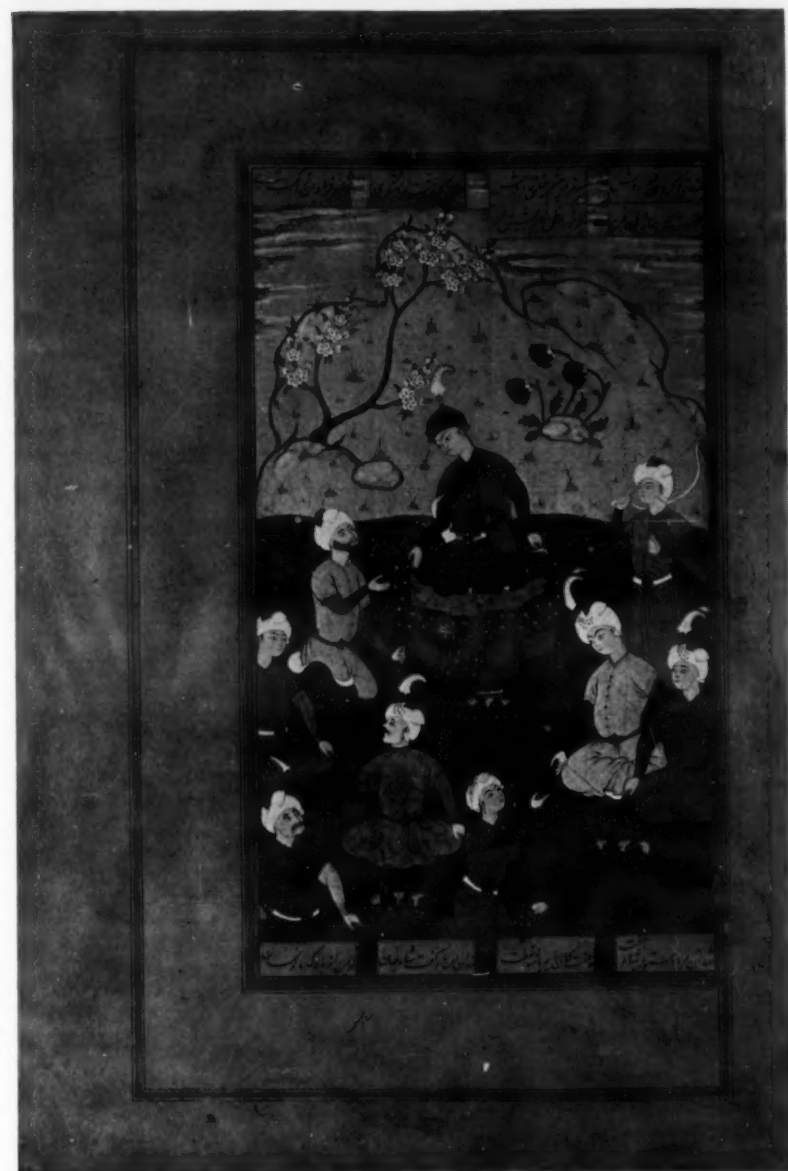
the Radjput manner, a traditional process in India going back to antiquity, with the Persian style, the latter having been introduced into the peninsula about 1530, when Tamerlan's descendants conquered it. Specimens of the Radjput manner of ancient times, prior to 1580, have all disappeared owing to the climatic conditions of India, which destroy books very rapidly. It was only after the end of the XVIII century, that a few paintings were found, executed in North-Western India by Brahmin artists who, with a great deal of skill produced, either illustrations of religious scenes or portraits. This style in itself is particularly delicate, but the subjects are often very strange.

Far more numerous are examples of the Mussulman Art in India after its conquest by the descendants of Tamerlan.

The splendour of the Court of the Great Moguls, at the end of the XVIth and the beginning of the XVIIth century, its wealth and its superlative extravagance defy the most prodigious imagination. Most remarkable examples in this respect are Nos. 145 to 218 of which, it is quite impossible to say more than enumerate them in this preface; they are of the highest order and were all executed either for the Emperors of India or for the great dignitaries of the Crown, by incomparable artists, with whom we are fairly familiar through the history of the Emperor Akbar and through the Memoirs written in Persian by his son the Emperor Djihanguir. A marvelous portrait of Prince Salim, son of Akbar, who later became Emperor Djihanguir, is catalogued under No. 145; the form is plastic and delicate, worthy of the brush of the greatest masters and it is signed by Ghoulam, the celebrated artist of Akbar's court. Nos. 146 to 151 illuminate a history of the Mongols and a manuscript of the Memoirs of Baber, which were executed in the most sumptuous manner for the library of Emperor Akbar; these two books were illustrated with marvelous miniatures, the perfection of which has never been excelled and rarely equaled and the artists of which, are known. Side by side with the above should be placed Nos. 152, 156, 157, 158, 160 and 221, a series of portraits of dignitaries of the Imperial Court, which were executed by Akbar's orders, so, as to have assembled in one single album, the effigies of all the officials in his service. This habit was imitated by his successors, Djihanguir (Nos. 178, 184, 185, 187 and 224) and Shah Djihan (No. 225). At the beginning of Djihanguir's reign a Persian dictionary was compiled and dedicated to him; it was decorated with paintings (Nos. 166 to 174) and drawings (Nos. 222 and 223) in a technique as remarkable, as that of the illustrations of the manuscripts illuminated for his father, Akbar. The portraits of Djihanguir (Nos. 164 and 186) and his son Shah Djihan (Nos. 188 to 190) are marvelous compositions, worthy of the extraordinary artists who illuminated, for the library of the Great Mogul, the Book of Kings of Firdausi, a leaf of which is described under No. 165.

All these paintings, like the Hindu drawings (Nos. 220 to 225) which complete this catalogue, show a more unhampered inspiration than the Persian works, described in the first part; they belong to a period of religious scepticism, when the interdiction of painting was beginning to be looked upon as a stupidity, thus giving artists more freedom and enabling them to paint with considerably greater independence, than was the case in Persia.

In Delhi or in Agra the art of painting was not looked upon as a sort of



"ALEXANDER, KING OF PERSIA" TAURIS, CIRCA 1540
Included in the Demotte exhibition of Persian paintings.

mortal sin to be hidden between the pages of books, which were seldom opened; it aimed considerably less at illustrations and illuminations of manuscripts, than at genre pictures, and most of the Radjput and Indo-Persian paintings referred to in the second part of this booklet are, as a matter of fact, small easel pictures, when they are not copies—in a magnificent form—of the frescoes, that decorated the walls of the Imperial palaces.

ANCIENT STATUE FOUND IN COS

ATHENS.—The London Times reports that according to trustworthy information from the island of Cos, in the Italian Dodecanese, peasants of

the village of Antimachi have found an important statue of Hippocrates, the Father of Medicine, who was born at Cos about 460 B. C. The statue is described as being of heroic size, well preserved, and of a good period. It has been taken to the medieval castle of Cos, on its way to Rome.

KNOEDLER



"Femme allaitant son enfant" by P. A. Renoir

RENOIR EXHIBITION

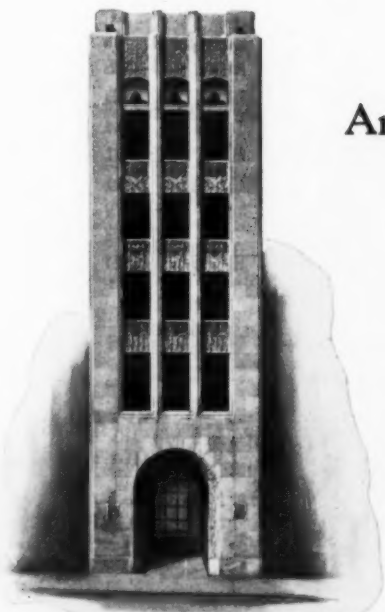
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DUBLIN FOUNDS ACADEMY OF ART

DUBLIN.—An academy of Christian art has just been founded here, with Count G. N. Plunkett as president and Professor Arthur Clery, LL.D., as vice-president, according to a correspondent of The New York Herald of Paris. The council is composed of Irish architects, artists, critics and archaeologists.

Dom Louis Gougoud, Benedictine scholar, is the first corresponding member elected. The academy has three honorary secretaries: for modern languages, Gaelic and Greek and Latin.

Greek Relief Acquired by The Metropolitan

By GISELA M. RICHTER

In the Bulletin of the Metropolitan
Museum of Art

Original examples of Greek sculpture—the most desirable of all classical acquisitions—are becoming increasingly difficult to secure. The recent purchase, therefore, of another Greek relief of high artistic quality and fair preservation by the Metropolitan Museum of Art, is a matter for congratulation.

The relief is of limestone, 23 inches (58.5 cm.) high, broken on both sides, so that its original length is not known. Probably little is missing on the right side, whereas on the left it extended considerably, perhaps as much again as the preserved portion.

A youth and a woman stand by an altar, evidently mourning the death of a kinsman; for their bowed heads, drooping mouths, and knitted brows betoken grief. The youth has a sword in one hand (he holds it by the sheath) and a helmet hangs on his back over his mantle. On the background are suspended a cuirass, a helmet (over a knotted scarf), and a sword, the insignia of the warrior who died—probably the father, or the husband and father, of the mourners. Perhaps he himself was represented to the left of the altar, on the missing part of the relief, receiving the offerings of his dear ones; or there may have been other mourners. The woman is presumably pouring a libation out of a phiale with her right hand (now missing); the jug with which she filled the bowl is standing at her side.

It is a simple scene, typically Greek in its restraint, making its appeal not

so much by its display of emotion as by its quiet beauty and harmonious composition. The figure of the youth, seen in three-quarters view, is particularly fine. The pose has a grand sweep to it and the nude body with its flowing contours stands out effectively against the vertical folds of the mantle behind it and the rich draperies of the woman. Though the figures are only about 22 inches (55.9 cm.) high, they give the impression of life-size sculptures, especially as the relief is high (about 3 1/4 inches [8 cm.]), the nearer portions being worked in full round.

The material of the relief is not the beautiful white marble prevalent in Greece, but a soft white limestone, which has weathered to a yellowish tone. It was originally covered with stucco and painted, and must therefore have presented a very different appearance from that produced by the present rough, potted surface. Such harsh features as the lack of differentiation in the twisted left foot of the woman are probably due to the absence of this original outer coating. Some of the missing portions of the figures, for instance the left shoulder of the youth, have had to be roughly reconstructed and appear at a slightly lower level than that of the ancient parts. What looks like a knife in the woman's left hand is merely part of the drapery broken in this rather misleading manner.

The relief is said to have been found at Taranto, on the site of the ancient Tarentum, doubtless a correct statement, for the material is the local limestone of that region, generally referred to as Lecce stone. The provenance throws further light on the purpose of our slab, for it connects it with a whole series of such reliefs, found in the ancient cemeteries of Tarentum and Lecce, some actually in situ as parts of the funerary chambers which they decorated. The subjects are not always directly funereal;



GREEK LIMESTONE RELIEF, IVTH CENTURY B. C.
Recently purchased by the Metropolitan Museum of Art.

there are various combat scenes, sometimes of mythological import (Herakles and the Amazons), occasionally a myth of the underworld (Danaides). Most of these reliefs are in the Museum of Taranto, a few at

Lecce; some have found their way outside of Italy (Munich, Berlin, The Hague, Budapest, Baltimore). Our newly acquired example is probably the finest and most impressive of those hitherto discovered, for not only is it

the largest in scale (the figures are at least twice the height of those in other specimens), but it is the most closely allied to monumental sculpture. Indeed our two figures bear a strong similarity to the famous group of the Hermes and "Alkestis" on the drum from Ephesos in the British Museum. Not only the attitudes of the figures but the modeling of the nude male body (with its soft transitions and yet strongly marked iliac crest) and the rendering of the draperies (with the stylized zigzag folds and the naturalistic denseness and multitudinous folds of the woman's garments) are strikingly similar. We may note also the heavy fold falling from the knee of the woman's flexed leg, with a deep channel beside it, a IVth century characteristic which appears in another draped figure of the Ephesos drum. This comparison helps us definitely to date our relief; for the Ephesos temple is placed by external evidence in the third quarter of the IVth century (it was begun after 356 B.C. and was not complete in 334). So we may date our group as belonging to about the same period.

One more comparison is helpful for the understanding of our relief—that with the South Italian vases of this period. Here we have similar funerary scenes with mourners at the tomb of the departed, the tomb is sometimes indicated by an altar (more usually by a stele or shrine), armor occasionally hangs against the background, and the pilos form of helmet is that in regular use. And among these paintings we may select for special mention one with a youth standing by a tomb, a woman sitting on the step, a helmet placed on top of the stele, and armor in the background. There are other, subordinate figures, but what interests us especially is the names which have been added—Orestes for the youth, Elektra

(Continued on page 9)

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METROPOLITAN BUYS GREEK RELIEF

(Continued from page 8)

for the girl, and Agamemnon on the shaft. Is the subject of our relief also Orestes and Elektra at the tomb of their father Agamemnon? Perhaps, but as our relief is not complete and there are no inscriptions, we cannot be sure. But even if our figures were intended to represent these illustrious personages, they would be merely symbolic of more ordinary mortals. A youth and a maiden who had lost their father might connect their grief with a famous incident and thus find comfort in a great precedent. Such reference to a historic prototype for an individual experience is in line with Greek practice both in art and in literature.

Our limestone relief, then, probably once decorated an important grave chamber of the IVth century B.C. in Tarentum, the Greek city of Taras. It makes vivid for us once more the great rôle that Taras played in antiquity. As the only good harbor on the southern coast of southern Italy which teemed with Greek cities—Metapontum, Herakleia, Siris, Sybaris, Kroton, Lokrol, Rhegion—it naturally became an important center. Its wealth is reflected not only in such limestone sculptures as our relief, but in the famous Tarentine terra cottas and a rich coinage. And at this very period—the IVth century—Taras was especially prosperous; for after the Peloponnesian war Greece proper no longer overshadowed her western colonies, while Rome had not yet stretched out her all-conquering arm to despoil and destroy this radiant portion of Greek civilization.

Twelfth International Art Congress to Be Held in Brussels

The next International Congress of the History of Art, following the congress at Rome in 1912 and at Paris in 1921, will be held in Brussels in 1930. It will be devoted especially to mediaeval and modern art. The organizing committee has its headquarters at the Musées Royaux des Beaux-Arts de Belgique, 9 rue du Musée, Brussels. All requests for information may be addressed there from now on.

FRESCO BY GIOTTO FOUND IN ASSISI

(Continued from page 3)

of Giotto, and it is of exactly the same type as the others by him which adorn the walls of the Basilica.

It is unfortunate that the position of the fresco prevents its being seen to full advantage. The XVth century vaulting interferes with a good view of it, and the bottom of the fresco has been cut in the construction of the arch. It must have occupied a central place in the original sacristy, and there are still traces of a XIIIth century frieze which surrounded it and completed the decoration of the walls.

K. R. S.



PORTRAIT OF A COSTA RICAN By JOSE DE CREEFT
Included in the artist's forthcoming exhibition at the Ferargil Galleries.

MAILLOL TORSO FOR METROPOLITAN

(Continued from page 3)

the bourgeoisie which is symbolized in L'Action enchainée." The complete figure shows a Herculean woman struggling to free her hands from the thongs with which they are bound behind her. The figure is more fully suggestive of the symbolism than is the torso. But the latter is, to my mind, so much finer than the complete sculpture that the elimination of the head and limbs is more than justified.

Although the torso, as has been said above, may be regarded as essentially typical of the sculptor, yet it is in one respect exceptional. It possesses an element of strenuous physical activity which is generally absent from Maillo's work, but which was in this instance clearly necessitated by the character of the symbolic idea. In the admirable manipulation of the masses, however, as well as in the masterful and sensitive treatment of the surfaces the torso is thoroughly representative of the genius of the greatest living French sculptor. It is decidedly an important addition to our collection of modern European sculpture.

GALLERY NOTE

An exhibition of watercolors by Frederic Söldwedel will open on Monday, November 25th, at the Ferargil Galleries, where it will continue until December 16th. Mr. William B. Leeds says of it that "Mr Söldwedel has painted the volcanos of Halemaumau and Kilauea while in eruption and these studies alone will make a visit to his exhibition worthwhile."

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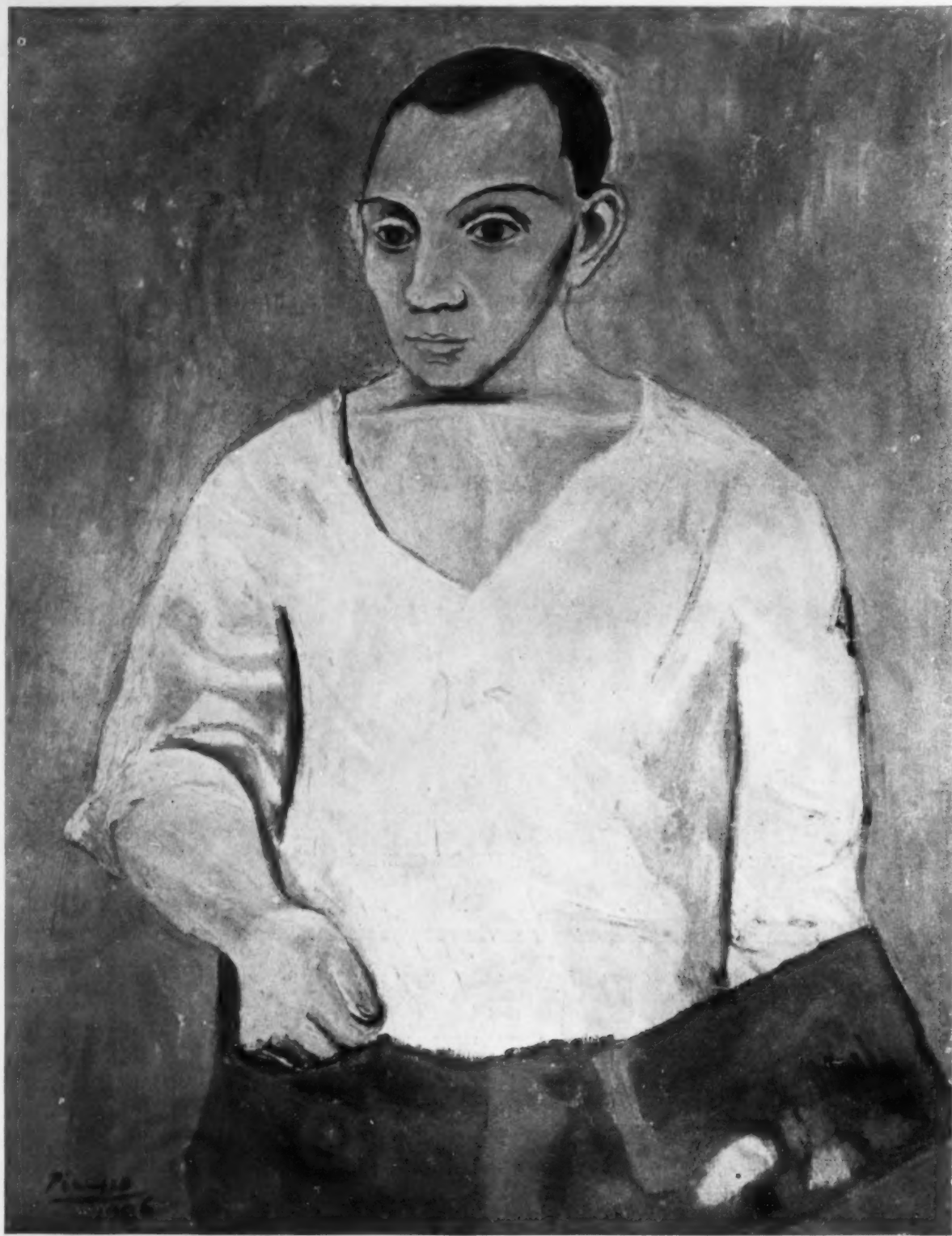
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"PORTRAIT OF THE ARTIST"

By PICASSO

This portrait, recently acquired from Picasso by Mr. A. E. Gallatin, and published here for the first time, will be included in the loan exhibition organized by the Gallery of Living Art, New York University, at the Brummer Gallery.

N. Y. U. TO HAVE MODERN ART SHOW

Announcement is made by the New York University Gallery of Living Art

of an exhibition of contemporary paintings to be held from November 30th until December 13th. Because of lack of space to properly display them in their own galleries at 100 Washington Square, East, this special exhibition

is to be held at the Brummer Gallery, 27 East 57th Street, for whose generous hospitality the directors are very grateful.

It is hoped that at a not too distant

(Continued on page 11)

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N. Y. U. to Have Modern Art Show

(Continued from page 10)

date the Gallery of Living Art may possess more commodious premises than those in which a portion of its collection is at present installed. It is also hoped that this exhibition may in some way foster this desire.

Twenty-eight of the works to be shown are recent acquisitions and have not previously been put on exhibition. These are by Picasso, Miro, Masson, Léger, Vlaminck, Derain, Roux, Soutine, Lapicque, Klee, Jacob, Dufresne, de La Fresayne, Matisse, Gromaire and Klee, besides the following Americans: Man Ray, Billings, Kantor and Baylison.

Loans of paintings by Ozenfaut, Mauny, Stella, Kuniyoshi, Utrillo, Dufy, Pasin, Sheeler, Matisse, Vlaminck, Léger, Braque, Modigliani, Marin, Demuth and Rouault have been made by Mrs. Charles H. Russell, Jr., Mr. Philip L. Goodwin, Mr. and Mrs. Chester Dale, Mr. Samuel Lewison, Miss Mary Hoyt Wiborg, Mr. Sidney G. Osborne, Mr. Stephen C. Clark and the Société Anonyme.

At the conclusion of the exhibition the recent acquisitions will be placed on permanent loan by Mr. A. E. Gallatin at the New York University Gallery of Living Art, located at 100 Washington Square, East.

LYTHGOE GRANTED LEAVE OF ABSENCE

In the Bulletin of the Metropolitan
Museum of Art

At the meeting of the Board of Trustees on October 21st, 1929, Albert Morton Lythgoe, Curator of Egyptian Arts since 1906, was appointed Curator Emeritus, and granted a year's leave of absence for travel and study abroad. Herbert E. Winlock was appointed Curator of the Department, continuing also in the position of Director of the Museum's Egyptian Expedition which he has held since 1928.

That Mr. Lythgoe, seeking the leisure necessary for productive research, should have desired to be relieved of the exacting details of active curatorial work, maintaining his relation to the department in an advisory capacity only, is fully understandable when we review all that he has accomplished for the Museum since his appointment to the curatorship. These years have seen the Department of Egyptian Art develop from one gallery of Egyptian objects to a series of seventeen rooms crowded with a collection of material representing the various sides of Egyptian art and archaeology. In this country it may now well claim the first position among collections of its kind and, while several in European museums are larger, none of them can give the visitor a clearer and more concise idea of the civilization of the ancient Egyptians. This rapid growth is due in large measure to the activities of Mr. Lythgoe who, enjoying the full confidence of the Director and Trustees of the Museum and inspiring the loyalty of his assistants, has been able from small beginnings to build up a truly representative collection. Upon his appointment in 1906 he at once organized the Egyptian Expedition under the authorization of the Trustees, and the excavations conducted on several sites in Egypt have, through their generous support, been the basis for the formation of the collection. The material thus obtained being supplemented by purchase of objects from periods less well represented. As a complement to the program of excavation and the scientific publication of its results, Mr. Lythgoe organized in 1907 the Graphic Section of the Expedition under Norman de Garis Davies, which has been making a permanent record by means of color copies and photographs of the wall paintings and relief sculpture of the tombs in the Theban necropolis, largely published in the volumes of the Robb de Peyster Tytus Memorial Series.

These various activities in the field and at home: the acquisition of the material through excavation and purchase, its installation in the Museum, the manifold duties of the curatorship and editorship so successfully accomplished during the past twenty-three years have left little leisure for study and writing.

The curatorship, so brilliantly filled by its first occupant, passes again

Art Center and Arts Council Are Merged

The Arts Council of the City of New York has been merged with the Art Center, 65 East Fifty-sixth Street, it was announced on November 14th, according to *The New York Times*. The consolidation took effect on November 1st.

This action was taken to strengthen the influence of both organizations and to consolidate their work, which in many ways had become similar. The merger was made possible by a grant from the Carnegie Corporation, the amount of which was not given out but is understood to have been \$25,000. The gift, the first recognition of the Art Center by the Carnegie Corporation, was in pursuance of the corporation's policy of stimulating the development of art in this country.

The Art Center is a federation of seven art production societies—the American Institute of Graphic Arts, the Art Alliance of America, Pictorial Photographers of America, New York Society of Craftsmen, Society of Illustrators, Art Directors Club and the Stowaways. Incorporated in 1920, it owns its building in East Fifty-sixth Street. Its purpose is to foster all forms of fine and applied arts, especially those relating to industry. It holds sixty-seven annual and special exhibitions in its home galleries and reaches two hundred cities with touring exhibitions.

The Arts Council was formed in 1927 by a committee appointed by the National Academy of Design and the Architectural League to provide an organization to extend the influence of the arts throughout the entire New York region, doing for the arts what the branch libraries do for literature by presenting them near homes. Both this organization and the Art Center give vocational guidance and make contacts between artists and the industries.

Among the exhibitions identified with the Art Center are those of advertising art, fifty books of the year and fifty prints of the year. One of the best known exhibitions of the Arts Council was that of one hundred paintings by living American artists shown here last spring. The Arts Council has also held and will continue to hold exhibitions of fine and applied arts at the Barbizon Branch of the Art Center at Hotel Barbizon, Sixty-third Street and Lexington Avenue.

The work of the Arts Council in extending interest in the arts of design will be continued under the supervision of Florence N. Levy, who is developing circulating exhibitions, lectures and art classes in cooperation with neighborhood houses, libraries and schools until community art centers can be established. The publication of the *New York Art Calendar* and *Art in New York* will also be continued with Miss Levy as editor. Many persons well known in art circles composed the governing bodies of the two organizations.

The twelve advisers elected by the fifty-nine art societies composing the design department of the Arts Council will continue to direct the activities of the Art Center Council. They are Harvey Wiley Corbett, chairman; Leon Fabo, Katherine S. Dreier, George K. Gombarts, George S. Hellman, C. Paul Jennewein, Mrs. James C. Rogerson, Orlando Rouland, Harding Scholle, F. Ballard Williams and Alon Bement.

into able hands. Mr. Winlock joined the Museum's Expedition at its organization in the autumn of 1906, having graduated from Harvard in the spring. He has been actively and successfully engaged in excavation ever since, except during the War years (1914-1919), assisting first in the work at Lisht, and later conducting the excavations at the Oasis of Khargeh and at Thebes.

To the program of publication Mr. Winlock has contributed the authorship (with Arthur C. Mace) of *The Tomb of Senebtisi at Lisht* (with W. E. Crum and H. G. Evelyn White) of *The Monastery of Epiphanius at Thebes*, and of *Bas-Reliefs from the Temple of Rameses I at Abydos*, and in addition has written a number of *Bulletin* articles and, for several years, the report of the work of the Expedition at Thebes.

FAHIM KOUCHAKJI HEADS NEW FIRM

The long established international firm of Kouchakji Frères with headquarters in Paris, New York, and Aleppo has been purchased by Fahim Kouchakji, its former president and manager of the New York house. On the death of one of the four owners, Habib Kouchakji, which occurred some time ago, it was felt that a reorganization was desirable. As a result Fahim Kouchakji purchased the shares of the Habib Kouchakji estate, and recently those of the two other members. Mr. Kouchakji, with his father, George Kouchakji of Paris are now

the sole owners, the new firm being styled Fahim Kouchakji, Successor to Kouchakji Frères. The galleries are at 5 East 57th Street, New York.

The Kouchakjis were among the first to introduce Oriental carpets of the best periods to American collectors, and a great many of the fine specimens now in this country passed through their hands. This firm was also the first modern distributor of Rakka ware and discovered the "Palace Find" at Rakka, which comprised, among other things, the ten largest and best Rakka vases known as well as a series of superb plates. These latter owe their remarkable preservation to having been concealed in

large pottery jars at the time of some war-like invasion.

The Kouchakji firm was also the first to collect Syrian antique glass and has supplied all the great museums of Europe, and a great many in America, with specimens. The greatest achievement of the firm, however, was the procuring and preservation of the now world famous Chalice of Antioch with its portraits of Christ and the Apostles incorporated in the design of the holder for the cup. The cup as well as the ornaments are believed to date from the time of Christ. The Chalice, regardless of the many attempts to purchase it, has never been disposed of and remains with the new firm.

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EXHIBITIONS IN THE NEW YORK GALLERIES

THOMAS EAKINS
Babcock Galleries

Dominating the west wall at the Babcock Galleries is Eakins' "Taking the Count," a canvas measuring eight by seven feet. Yet the power of the canvas has but little to do with sheer size. The small portraits which comprise the remainder of the exhibition lack the spare and painful honesty of the artist's finest work. Among them there is nothing approaching in quality the "Signora d'Artza," "Clara," and "Dr. Gross" of the 1927 show. But "Taking the Count," with its three full length figures seen in full light against the tapestry-like background of spectators, is in itself a brilliant Eakins exhibition. With so much to linger over here, there is scarcely time or mood for the less trenchant statements of the lesser things.

There is the central figure of the

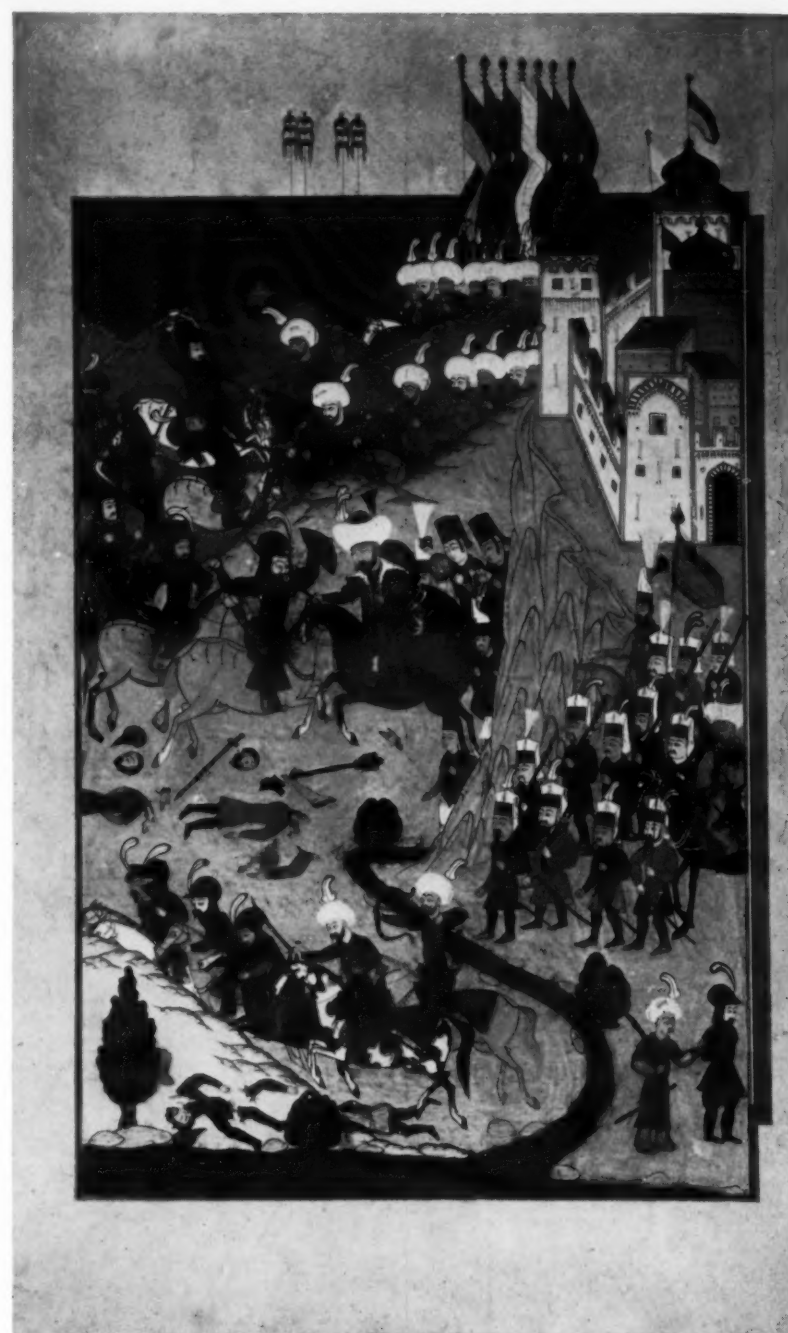
referee, with his rather short, ugly body, his brutal, heavy head seen in full light—an Eakins portrait of the most searching and characteristic type. There are the boxers—the crouching figure to the right, with its powerfully modeled back and spare thighs rippling with heavy, controlled muscles, the standing figure to the left, triumphantly pugnacious, proudly confident of the power of broad chest and tensed arms. Both are brilliant proofs that Eakins knew like a surgeon those bodies which in many of his portraits seem shambling and awkward beneath their baggy clothes. There is the treatment of the background, so perfectly subordinate to the central theme, faces and hats and neckties faithfully reported and yet keyed by the almost monotonous repetition of a few color notes into a quiet background for the central drama. Here is a prize fight, not à la Bellows, full of vivacious incident and moving bodies, but far stronger in its realiza-

tion of the beauty of arrested movement, of the suspense that precedes excitement.

Among the other paintings in the exhibition, the little sketch for "The Thinker" holds far more of the quintessential Eakins than the more finished but rather dry characterizations of Charles Gruppe, Samuel Myers and Frank Linton, the artist. Something of genuine flavor also resides in the sensitively modeled head of Ernest Lee Parker, in the lanky figure of "The Timer," and in the portrait of Mr. Lindsay, the book collector.

RAOUL DUFY
Valentine Gallery

The largest and by far the most interesting exhibition of paintings by Raoul Dufy which has been held in New York is now open at the Valentine Galleries. Dufy, who is one of the best designers in Paris, has been



LEAF FROM A TURKISH MANUSCRIPT, CIRCA 1520

Included in the Demotte exhibition of Persian paintings.

known here chiefly for rather slight water colors and gouaches. The present exhibition contains much more solid work.

Although he can hardly be counted

as one of the younger men in Paris, his reputation here has been slow in making and it is only recently that he has been included among those who

(Continued on page 13)

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EXHIBITIONS IN NEW YORK

(Continued from page 12)

form the most prominent Parisian group. It hardly seems probable that he will rank with Picasso, Derain and Matisse, for, although he has a certain amount of originality, the better qualities in his work are largely derivative and he seems a minor Matisse rather than an independent personality. His pictures are "modern" and smart and fit well with modernistic decorative schemes, but they remain in the role of accessories. Two nudes, both strongly reminiscent of Matisse, are among the best pictures in the show.

EDWARD BRUCE Reinhardt Galleries

About forty paintings, most of them of Italian landscapes, by Edward Bruce, have been put on view at the Reinhardt Galleries. The exhibition includes almost all of Bruce's work for the past two years. His version of Italy is a restrained one, the colors grayed and the light diffused. In most of the pictures Mr. Bruce has made very careful studies of trees, using their massed foliage as elements in formal patterns. The larger landscapes include several in which there are great distances, hills rolling in long, low waves to a remote horizon. Throughout the exhibition the emphasis is on horizontal lines, and the pictures have, therefore, an unusually static quality and seem almost to be parts of a panorama, an illusion which is borne out by the constant repetition of a low-toned color scheme.

GLENN O. COLEMAN Downtown Galleries

A series of twelve paintings in tempera by Glenn O. Coleman, devoted largely to the swiftly vanishing landmarks of Greenwich Village, are now on view at the Downtown Galleries. The present series represents the artist's first showing of work in this medium. In his charming view of Jefferson Market, that bastard architectural love of a whole generation of Village artists, Mr. Coleman has acted as a real historian of the passing scene. Half of the red brick spires and turrets have already yielded to the wrecker. Other spots in the current exhibition, such as the quaint Sheridan Square corner, the little two story buildings of Abington Square in the shadow of tall apartments and the green and pink quietness of Patchin Place, may soon yield to the same fate.

Each one of these scenes is in its way, a recapturing of that strange glow of emotion that sometimes transforms the picturesque commonplaces of a familiar neighborhood into something poignant and warmly human. In addition to the Greenwich Village subjects, Mr. Coleman finds in the narrow streets of Chinatown, a vista at Long Beach and the panorama of Battery Park, material of characteristic appeal.

AUGUSTUS VINCENT TACK Kraushaar Galleries

The present mural paintings by Augustus Vincent Tack, now on view at the Kraushaar Galleries until December 3rd, constitute a series of decorative inventions for the Phillips Memorial Gallery in Washington. Taken as a group, the present series are a considerable advance upon the artist's earlier and more conventional work. They are conceived somewhat in the spirit of stained glass and even in the figural subjects the design appears to be worked out in facets of color.

Several of the panels are extremely decorative and quite satisfying as pure design. In others, the dim suggestions of figures in action create a certain puzzled search for the representational element, which vitiates the purely aesthetic appeal. One or two other panels, where the color outlines are rather jagged, suggest the colorful animation of a crazy quilt rather than wholly successful decorations. As a whole, the panels represent an interesting experiment and advance in mural art even though many fall in the delicate interrelation of color facets.

HAYLEY LEVER LOUIS WOLCHONOK Milch Galleries

In this current exhibition at the Milch Galleries, Hayley Lever shows the colorful, crisply designed paintings of boats, wharfs, beaches and New England towns that we have come to expect of him. If the artist's compositions are at times almost too effective, they are seldom dull. "Sailor Boats" afford material for a gay improvisation in broken color; the wide shadows that fall across Island Service Wharf create a neatly balanced pattern; the reflections of fishing craft play at counterpoint in the sparkling water. Among the street scenes, one of the Nantucket subjects is especially skillful in its treatment of light. In a still life of kitchen sink and flower basket, Mr. Lever carries on a discreet modernistic flirtation, letting the curve of the water pipe and the abrupt angle of the sink play an important part in his design.

Also on view at the Milch Galleries are a group of water colors by Louis Wolchonok, some of which are of very pleasant quality. The boat building subjects are especially well done. "March Thaw," "Moonlit Harbor" and "Rough Weather, Maine Coast," are also done with a loose brush and an appreciation of the effects to be obtained by running color. In some of the street scenes the artist's style tightens and loses its effectiveness. Mr. Wolchonok's etchings are highly competent in the technical sense, but more conventional than the water colors.

M. SOLOTAROFF Montross Galleries

M. Solotaroff, who is exhibiting eighteen canvases at the Montross Galleries, is a delightful colorist speaking with a marked French accent. As yet a trifle uncertain in the ultimate direction of his talent, the artist has wisely essayed a great variety of themes. There are landscapes, still lifes, interiors and figure subjects. The nude alone is unrepresented, and perhaps wisely. M. Solotaroff's work is at present more satisfying in the



"APPIAN WAY"

By EDWARD BRUCE

Included in the Bruce exhibition at the Reinhardt Galleries.



"MT. MORELLO"

By EDWARD BRUCE

Recently acquired by Mr. Howard Gans and shown at the Bruce exhibition in the Reinhardt Galleries

BARNARD LINTOTT Marie Sterner Galleries

Recent paintings and portraits by Barnard Lintott are now on exhibition in Mrs. Sterner's new galleries at 11 East 57th Street. Several drawings and a few water colors are also shown.

Mr. Lintott is a rather heavy handed painter, building his pictures as a mason might use colored earths, slowly and with conscientious precision. He is not, however, a very imaginative mason. Nine or ten portraits, including one of Mr. Chester Dale, are shown but they seem less lively than the more informal pictures. Two heads, "Hazel" and "Eileen," are among the best of the latter.

BROOK SELECTIONS Opportunity Gallery

The second exhibition of the current season opened this week at the Opportunity Gallery. The selections for this show were made by Alexander Brook. Twenty-one painters and one sculptor are represented.

This exhibition, like the first, is more sophisticated than those of other years and most of the painters are fairly well known and have shown their pictures in other galleries. It is a pleasant surprise to find them here.

Chuzo Tamotzu has the largest and one of the best groups of pictures. Mules seem to be favorites of his—he had some in the last Salon show—and he does very entertaining things with them in this exhibition. I. Klein, whose published drawings are well known, has two rather thin paintings and two solidly drawn Italian landscapes. Mildly Matissean landscapes by Martini are interesting and Lou Miles has two quite brilliant pictures.

(Other Exhibition Notices will be found on page 16)

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THE FRENCH BULL
MARKET

November exhibitions in almost overwhelming number have testified to public enthusiasm for modern French art. Several dealers, hitherto antagonistic, have capitulated completely to the erstwhile enemy. In many galleries, to all intents and purposes still one hundred per cent American, murmurs arise behind the scenes of a growing discontent with the profits to be derived from the sale of National Academicians. There is undoubtedly a bull market for French art and on all sides one hears "Buy Matisse, buy Modigliani, buy Derain." The market is weak on the old standbys.

Desirable as it may be to raise the qualitative standards of New York exhibitions, we are ready, now that the battle has been won, to point out the dangers of too sudden conversion. That public taste has greatly improved, there can be no gainsaying. Nor will we be displeased to see lively art displacing the stereotyped landscapes, still lifes and portraits which have been the staple fare of many galleries for countless years. Yet those who are now roundly cursing the unsaleability of their erstwhile pet Academicians, are perhaps in too great a state of panic to consider the situation justly.

Gazing enviously upon those around them who have reaped large profits from modern French art, they fail to see that the present situation is not so much due to public favoritism for the paintings of a single nation, as to distrust of the academic spirit as such. The slick favorites of the French XIXth century salons have fallen into disfavor along with the Americans of the same era who staked their all on virtuosity. Yet Eakins, who happened to be a member of the Philadelphia Academy, is now commanding high prices while the best sellers of his day now bring the returns of a declining market.

Those who have planned their faith in American art have for the most

part been weak in their own qualitative judgments. The collectors of Ryder, Winslow Homer, Eakins and Abbott Thayer have not suffered. It is only those who have gauged American taste on too low a level who now bemoan public apathy to artistic patriotism. The art market is, in fact, no longer one of comfortably standardized merchandise. The families who dwell in brownstone houses, clung to their Brussels curtains and each year conscientiously bought a canvas or two from the current Academy show, have all but disappeared. In their places have come a generation who live in high apartments, more adventurous and more capricious in their tastes, unwilling to believe that the initials "A.N.A." afford a permanent guarantee of artistic validity. It is these that the present buyers of paintings must satisfy.

Yet in the current stampede to get on the band wagon of French art, a few quiet reflections may not be amiss. Not all American art of today is aca-

demic or unsaleable. Nor is all contemporary French art free from the blight of conventionality. Of the present crop of new Parisians, many conceal the imitative spirit beneath the gay trappings of a surface modernity and the present enthusiasm for French art carries such as these along on the crest of the wave. Yet in ten years these, too, may lie like so much dead wood in the salesroom. Further, those who but yesterday extolled landscapes covered with brown sauce and still lifes of Kwan Yins and glowing copper can scarcely have conceived an overnight passion for Matisse and Derain. And even in the art trade, the ability to sell is to some extent dependent upon genuine knowledge of merchandise and a personal enthusiasm for its special qualities. The battle for French art has been won, its great prizes secured, by the far seeing and adventurous. A frenzied attempt to buy up as much modern French art as possible will not help the late comers. Only a feeling for qualitative selection and



"SCENE FROM THE LIFE OF DIANA"

Lent to the tapestry exhibition at the Toledo Museum by Wildenstein & Co.

XVth CENTURY

"UPSIDE DOWN"

The very small part of the world which reads THE ART NEWS is sorely puzzled. Mr. Cortisoz, in the *Herald Tribune* of November 17th, called attention in kindly fashion to a reproduction of Cezanne's "Blue Landscape" neatly reproduced upside down. Here was a merry jest, indeed, on blind followers of modernism. But imagine the consternation of other readers who, looking at the Cezanne, found the heavens above and the earth beneath—for only a few persons, of whom Mr. Cortisoz was one, received the topsy-turvy copies. So, though we are sorry to have constrained Mr. Cortisoz to stand on his head, we congratulate him and the others who received the misprint on the possession of a rarity.

an ability to buy for the future rather than for the safe and immediate present can avail in this new and perhaps uncomfortable art market.

ANONYMOUS LETTER

We have received a document full of rage and indignation. Unfortunately it is unsigned, although we have dark suspicions of its origin, and therefore we cannot print it. However, if the gentlemen will, in a sober moment, unburden themselves coherently in a signed letter we will, barring personalities, both publish and answer it.

OBITUARY

W. W. SAMPSON

LONDON.—The death occurred suddenly at Brighton on Thursday night, October 31st, of Mr. W. W. Sampson, a member of the firm of Messrs. W. W. Sampson and Son, of Haymarket, London, picture dealers, reports the *London Morning Post*. He was sixty-six years of age.

With the death of Mr. W. W. Sampson, the fine art world loses one of its most genial figures. The son of an art collector in Harrogate, Mr. Sampson was a man of eclectic tastes, and from the beginning a loyal believer in the derelict works by *démodé* artists—mainly of the Victorian school. Pictures by certain continental artists also appealed to him.

In his early days as a dealer at Harrogate he was particularly attracted by the flower studies of Fantin Latour. He bought everything by that famous Frenchman he could find at £20 apiece. When he came to London he found great difficulty in selling them at a few pounds profit. Today, of course, Fantin-Latour's work brings high prices in the sale room. Mr. Sampson also was largely responsible for the appreciation of Birket Foster's dainty water colors in the market place.

Mr. Sampson's last auction room purchase was at Knight, Frank and Rutley's rooms, on October 31st, when he gave 32 guineas for a small landscape by James Stark. He leaves a widow and one son.

JOSEPHINE W. NEVIN

Word has been received here, according to *The New York Times*, of the death at Saranac Lake on October 31st of Mrs. Josephine Welles Nevin, sculptor and former wife of the late A. Parker Nevin, prominent lawyer of this city. Mrs. Nevin had been ill for a year, and had been forced to give up her studio, which she had formerly maintained at 77 Washington Place. Funeral services were held on Monday, November 4th, at the Campbell Funeral Church.

Mrs. Nevin was best known for her portrait busts, among which were a life-sized portrait of former Senator James A. Reed of Missouri, and heads of Duffie Smith, Mrs. Grace Thompson Seton and Mrs. George B. Torrey. Born in Chicago, she was educated and received most of her artistic training in Chicago schools. She had passed most of her later years in New York.

Mrs. Nevin was first married to Fred Richardson. She married Mr. Nevin in 1920 and received a divorce in Paris in 1925. She was a member of the National Association of Women Painters and Sculptors and the Darien Guild of the Seven Arts and was formerly on the committee of the art division of the New York City Federation of Women's Clubs.

An appreciation of Mrs. Nevin, issued by the National League of American Pen Women said:

"Her work was characterized by a loyal fidelity to nature enveloped in an atmosphere of poetical charm, conveying at the same time a startling effect of the presence of life in the modeled figure."

Two sons, David and Allen Richardson, survive.

PARIS LETTER

**Death of M. Jacques Doucet
Salon d'Automne
The Raffaelli Retrospective
Exhibition
An Exhibition by G. de Mire
Several Young Painters**

By PAUL FIERENS

The autumn has been fatal to collectors. In a fortnight France has lost two of her greatest amateurs of modern art: M. Auguste Pellerin, whose legacy of three Cézannes to the Louvre was announced in our last letter, and today M. Jacques Doucet. The latter commenced his collecting career by forming one of the most famous galleries of French XVIIIth century art, and Parisians still remember the famous auction at which these paintings were dispersed. Afterwards M. Jacques Doucet turned toward the art of our own period. He accepted modern art fully and loved all its audacities. For a time he had the idea of making his sumptuous home a veritable museum of the most discussed of the Cubists and Surrealists. But after having given commissions to various important artists he was forced to renounce this great project. Nevertheless he continued to buy paintings, sculpture and books which appealed to him and to patronize assiduously artists of the advance guard. One often met this charming old man in the most revolutionary circles. Nevertheless he continued to hold his prestige with the amateurs of ancient art.

M. Jacques Doucet made many gifts to the Louvre. The most notable was the offer of a canvas by Henri Rousseau, kept during his lifetime for his own personal pleasure. This canvas, whose acceptance by the Louvre made it, not so long ago, the object of controversy, will soon be placed on exhibition.

Art historians are to be the principal benefactors of another phase of M. Jacques Doucet's liberality. Some fifteen years ago this generous Macaenas presented to the University of Paris his entire art library, one of the richest and most complete in the world. Now installed in the building which was the legacy of M. Solomon Rothschild to the city of Paris, the Doucet library should soon be transferred to the new quarters of the Institute of the History of Art, now under construction in the Avenue de l'Observatoire.

Several years ago the artists who worked for M. Jacques Doucet exhibited at the Salon d'Automne. Then the Salon was a scene of combat, a field of battle and of experiences. It welcomed all the novelties, even the best. But times have changed. The youth of today frequents the new salons such as that of the Sur-Independents of which we spoke in our last letter. The Salon d'Automne has taken a prudent defensive attitude. It has become stabilized. It has ceased to be interested in innovations, but certain masters whom it defended in difficult times have remained faithful to it and it remains in our eyes the best salon of the middle ground.

An announcement has been made of a retrospective exhibition of Boudin, but this has not taken place. There was arranged instead the admirable Boudin exhibition organized in December, 1926, at Durand-Ruel's. There is no sensational attraction in the Salon which has just opened its doors but we believe that this exhibition contains two masterpieces, both by Pierre Bonnard.

Bonnard triumphs over his rivals and even over himself. The canvas entitled "The Street" seems to us in its great refinement to reach the very pinnacle of Impressionism, yet despite its charm and fantasy, this work has none of the reminiscent flavor so often found in Bonnard and his pupils. After the Bonnard everything seems tepid, even the contributions of Pierre Laprade, always so exquisite; of Asselin, of Valtat, of Flandrin and of Mme. Marval. We must mention the principal contributors to the Salon, those who contribute definitely to its atmosphere. These are also the artists who are seen at the Druet Gallery. Marquet, Manguin and Dufrenoy exhibit here, the latter showing especially good works. But regrettable absences must also be mentioned. Matisse, Dunoyer de Segonzac, Othon Friesz, and Vlaminck were still showing last year. On the present occasion

their work is absent and thus the standard of quality of the entire exhibition is lowered.

In the generation which follows Bonnard's contemporaries we noticed Valentine Prax, represented by four still lifes of striking energy and fine lyric quality; the Italian, Mario Tozzi, who draws noble profiles in the manner of Piero della Francesca; Laglenné, the charming painter of flowers and accessories, whose canvases have been so badly placed that he has handed in his resignation to the Society; Charlemagne, Mintchine, F. Charles Blau, Yves Brayer.

Perhaps the average of the sculpture is superior to that of the painting. Maillol shows two of his finest figures, Gimond two busts of very penetrating quality, Parayre and Guenot gracious and classic nudes, Pompon a large deer not less remarkable than his famous bears of seven or eight years ago; Zadkine, several bronzes in which he continues to pursue his strange researches in volume, opposition and synthesis.

A retrospective exhibition of Medardo Rosso shows at its true value the work of the only truly impressionistic sculptor whom we know. Without doubt the ideal of Medardo Rosso was fundamentally opposed to the ideal of the sculptor but his heroic attempts cause us to value his rather troubling works, even such restless things as his "Sick Infant." One always wonders whether Rodin at a given moment did not benefit by certain works of Medardo Rosso.

There are other retrospective exhibitions, those of Dresca, and Maxime Dethamas who have both worked frequently for the theater and who, together with the Russians, have contributed to a renaissance in scenic and costume art. There is also an exhibition of the great binder, Pierre Legrain, who made several of the finest books of our period in a severe and modern style that is in accordance with contemporary architecture. He was also the creator of very unusual frames and of robust furniture. Pierre Legrain worked much for Jacques Doucet.

Finally, as is the case every year, the decorative art section is one of the liveliest and most visited in the Salon d'Automne. It has lost something of its importance, however, since the Artistes Decorateurs have organized their own salon each spring.

The retrospective exhibition of the work of J. F. Raffaelli, arranged by M. Simonson in his gallery in the Rue Caumartin, is as large as it is varied and selective. There are on view about eighty paintings, pastels and drawings by this artist who has been called "le peintre des chiffonniers," but who was in reality something far more. The exhibition allows us to follow Raffaelli's development from the age of twenty-eight, when he painted his first flowers, a lovely bouquet of nasturtiums, down to the last years when, leaving the models and landscapes that he most loved, he set himself to paint flowers, characterized by M. Arsene Alexander as "of a melancholy and sadness at once intoxicating and beautiful." Between the two extreme phases of his career, Raffaelli trod elegantly upon the frontiers of Impressionism. Sometimes taking a step towards Pissarro, sometimes toward Toulouse-Lautrec, sometimes toward Forain, he expressed in a very detailed technique a really distinguished talent and a personality of great grace, if without energy.

G. de Miré, relative and friend of
(Continued on page 16)

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XVIIIth CENTURY
ENGLISH PAINTINGS
J. Leger Galleries

The Leger Galleries at 695 Fifth Avenue are now holding their first exhibition of portraits and landscapes of the XVIIIth and early XIXth century English schools. While the great names of this school are well represented, there are included in the showing numerous charming examples by artists of lesser reputation. A Thomas Gainsborough half length portrait of Lady Fluyder in a brilliant blue dress, and now exhibited for the first time, is featured in the exhibition. This work has been in the family of the descendants of the sitter until the early part of this year and is sponsored by Mr. William Roberts. The painting still retains its original carved Chippendale style frame. Other works by the most famous artists of the period include Sir Joshua Reynolds' "Portrait of Lord Edgumbe," in blue coat adorned with gold braid, amusing in its little sailing ship and vista of sea to the left; and Romney's depiction of the corpulent Richard Wilbraham Bootle, which is recorded in Ward and Robert's publication on the artist.

There are two strongly contrasting Ramsays, the dignified portrait of Charles Stuart of Ardsheal, decorative in the sapphire blue costume tones, and the highly dramatic presentation of Captain Rooke of the 2nd Life Guards, standing by a rearing charger. The latter work comes from the collection of the Countess of Chichester and was exhibited at the Royal Academy in 1827, the year of its painting. There are likewise two Beechys, the most important of them being a portrait of Mrs. Charles William Packe, coming from the descendants of the sitter and signed and dated 1823. The second Beechey, a portrait of Captain Arnold Wentworth of the Fifth Lancers, is attractive in its brilliant tones of scarlet and gold. Hoppner in his painting of Mrs. Goldsmidt and her daughter yields completely to the sentimental possibilities of the mother and child theme; in the depiction of Henry Wilson, he is restrained and dignified. The earlier and more aloof tradition of portraiture is embodied in Sir Godfrey Kneller's "Portrait of Lieutenant General Thomas Tollemache." Also deserving of mention is a Hogarth group painting of the Colmore family.

Among the group of paintings by less famous artists a delicate Ibbetson, entitled "The Slate Quarry,"

stands out conspicuously. The drawing is exquisitely precise, without being dry. The texture of the rocks is finely rendered. Also on view are paintings by Morland, Francis Cotes, Wheatley, Say, F. W. Watts, Shayer, Tilly Kettle, David Martin and W. Bigg.

HILDEGARDE HAMILTON
ALPHONSE PALUMBO
ANTHONY THIEME
Ainslie Galleries

A colorful group of some forty European scenes are now being shown by Hildegard Hamilton at the Ainslie Galleries. Sailboats on the Adriatic, the gay disorder of Naples streets and the great palaces of Venice afford some of the most paintable material. In the French group, the artist's canvases bear witness to sojourns in many delightful spots. Arles, Avignon, Les Baux, Aix-en-Provence, Besancon and Annecy have yielded a great variety of interesting motifs. Miss Hamilton is particularly successful in her architectural subjects and in her paintings of sleepy streets in old French towns.

The main room at the Ainslie Galleries is devoted to Anthony Thieme, whose paintings of boat, wharf and harbor scenes reveal intimate observation, a fondness of sparkling light effects and considerable technical virtuosity. Also on view at these galleries are a group of landscapes, decorative paintings and exotic portraits by Alphonse Palumbo.

JEROME MYERS
ARCHIPENKO
WILLIAM YARROW
HIDALGO
Fifty-Sixth Street Galleries

Current shows at the Fifty-Sixth Street Galleries include those of etchings by Jerome Myers, drawings and a few pieces of sculpture by Archipenko, water colors and drawings by William Yarrow and wax figures by Hidalgo.

The majority of Myers' etchings are his favorite subjects, the old streets and the people of lower New York. Many of them are in color and the group, in addition to the individual merit of the plates, makes a valuable record of picturesque New York.

Archipenko's exhibition includes characteristic drawings of the nude, most of them in red chalk, and both early and recent sculpture. Two of his large and quite academic bronzes and several later small figures are shown.

The foreword to the catalogue of William Yarrow's exhibition has been written by Thomas Craven. Mr. Craven finds brilliance, strength and poetry in the water colors.

Hidalgo's wax figures include portraits, caricatures and a few traditional pieces. He comes of a family of sculptors who, for several generations, have been famous in Mexico and Spain. He has made portraits of most of the Mexican notables and is represented in several public and private collections. The present exhibition includes portraits of a number of prominent New Yorkers and some quite searching caricatures.

PARIS LETTER

(Continued from page 15)

the late Roger de la Fresnaye, continues the art of his predecessor to such an extent that one may see in him a kind of La Fresnaye reincarnate. He forces himself to resolve some of the problems brought to light by the author of the "Conquest of the Air." De Miré's exhibition at the Galerie de la Renaissance shows a sustained, persevering and tenacious effort resulting generally in remarkable work. One is of course at liberty to admire or not to admire Miré's painting—we ourselves are fond of it—but one cannot deny that he is opposed to contemporary painting both in his good qualities and in his faults. He repudiates all virtuosity, all eloquence, all facile flourish and everything that is seductive and direct in its effects. But his honesty makes him struggle for perfection and he possesses a tranquil dignity and a quality of seriousness and nobility which are scarcely common virtues in these days.

At the Salon d'Automne we noticed a large composition by F. Charles Blanc—even more poorly placed than the contribution of Laglenne—which, despite its slightly rampant romanticism, seems to us to contain some excellent passages, although these are not very well related in themselves. We also saw at the Danthou Gallery some forty paintings by this same artist; less vast in scale and less ambitious, which seemed haunted by Rem-

brandt and Tintoretto. This artist indeed chooses his masters with care. He is preoccupied by the problems of chiaroscuro and he succeeds in making light the unifying element as well as the most dramatic factor in his painting. Here is a young artist whose name we shall remember.

We also have confidence in Salvado, whose showing of recent canvases at the Bing Gallery left us a little perplexed. Salvado hesitates between a naturalism that is a little too strict and a fantasy that seeks hallucinations, the latter deriving to some extent from the inventions of Rouault. Let us hope that Salvado, who has much talent, will find his path instead of running into a double impasse.

Also of note among the interesting exhibitions of the past fortnight are those of Magdeleine A. Dayot, who shows landscapes of great breadth and of juicy and fresh color; of Max Band, whose work, despite its reminiscences of Mintchine and Terechkovitch, gives affirmations of sane and vigorous talent; of the rayographs of Man Ray at the Quatre Chemins. These "rayographs" are black and white poems obtained by means of a photographic plate which, without the aid of any other apparatus, renders impressions of every day objects—a glass, a piece of metal, some sheets of paper. The silhouette of the objects stands out in white relief against the black ground. Only one proof of each object has been taken, thus rendering them rather expensive. It is indeed true that poetry is not without its price. And the "rayographs" have a kind of magic effect which ranks them among the few surrealist productions which are genuinely successful.

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TRUE AND FALSE IN OLD FURNITURE

FIRST OF A SERIES OF ARTICLES By R. W. SYMONDS

To the man in the street old furniture is usually associated with fakes and faking. This is partly due to the fact that whenever the subject of antique furniture is mentioned in the daily papers it is nearly always with reference to some new method of making spurious pieces or a description of some dodge or trick, such as the way in which worm holes are imitated or some other semi-sensational revelation concerning the cunning and iniquity of the furniture faker.

This constant association of faking with old furniture has brought the whole antique furniture trade into disrepute, so that anyone unacquainted with the facts is apt to form the opinion that the purchase of antique furniture is a fool's game, akin to backing horses, and that all antique dealers are sharpers.

As a matter of fact nothing can be further from the truth. The faker of antique furniture is just as great a menace to the honest dealer as he is to the collector. The dealer, however, is in a stronger position to combat his illicit work than the collector, as the former possesses a degree of expert knowledge through training and experience which the private collector must necessarily lack.

In order to carry on his business the genuine dealer is obliged to buy large quantities of antique furniture, and he naturally takes steps to safeguard himself from being imposed

upon by the fakers' wares and exercises the utmost care in selecting what articles he will buy.

Even the most knowledgeable dealer, however, is liable to make a mistake; he may purchase a piece in a hurry or examine it in a bad light, or be guilty of an error of judgment.

The presence of a spurious piece in a dealer's stock does not necessarily proclaim that the dealer is dishonest; the more likely explanation is that for once he has been imposed upon and been caught napping. I have myself known several cases of a dealer purchasing a spurious piece at a high price and subsequently, after having discovered his mistake, selling it by auction at a heavy loss rather than keep it in his stock. A furniture dealer of standing and repute would far rather lose money than the faith of a client by deliberately selling a spurious piece and thereby risking the loss of his good name. Of course there are black sheep in every fold and there are fakers who are furniture dealers and dealers who are in league with furniture fakers. The latter will either buy or manufacture a spurious piece and then proceed to dispose of it as genuine. Such an action is a criminal one. The dealer, however, who spends £500 on a spurious chair in the belief that it is genuine and then sells it as an antique for £650 in that belief is not behaving dishonestly, as he is acting in perfect good faith.

The faker damages the antique trade not only by casting a doubt on its integrity, but also by offering his spurious furniture at a price considerably below that which the honest dealer is obliged to ask for the genuine piece. This unfair competition has resulted in giving those dealers who only sell genuine furniture a reputation for being very expensive and for making unduly high profits. This is generally undeserved, as the honest dealer has to pay very high prices in the open market for genuine pieces, which involves a considerable outlay of capital, so that after he has paid his heavy expenses, his net profit as a rule is only a very small one. In the case of the faker, however, the net profit is invariably a very large one, in many cases being two to three hundred per cent.

Until those members of the public who collect antique furniture realize that knowledge of the subject is their greatest safeguard against the imposition of the spurious piece, the antique furniture trade will always have a skeleton in the cupboard in the shape of the faker. The honest dealer prefers to transact business with clients who possess a knowledge of old furniture and the faculty for appreciating

(Continued on page 18)



FIGURE II
George I Winged Chair with Walnut Legs, the property of the Kent Gallery Ltd.

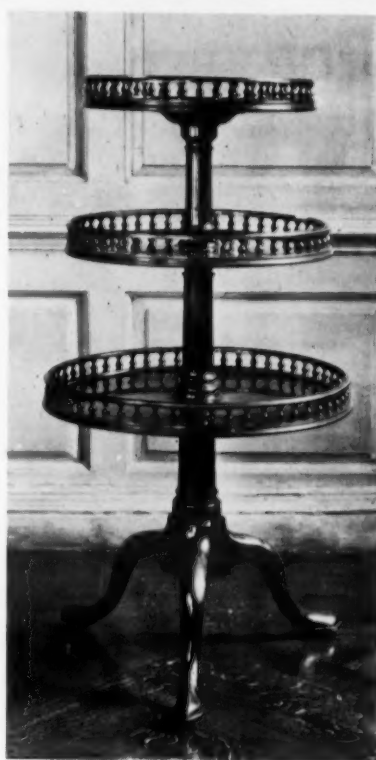


FIGURE VI
Mahogany Dumbwaiter, circa 1770, the property of Messrs. Fermoye.



Mahogany Arm Chair, circa 1770, one of a set of seven Chippendale dining room chairs, the property of Messrs. Gill and Reigate Ltd.



FIGURE III
Mahogany Wine Cooler of the Adam School, circa 1770, the property of Messrs. M. Harris & Sons.



FIGURE IV
Gilt gesso side table, circa 1710, with frieze and apron of unusual design, the property of the Kent Gallery Ltd.

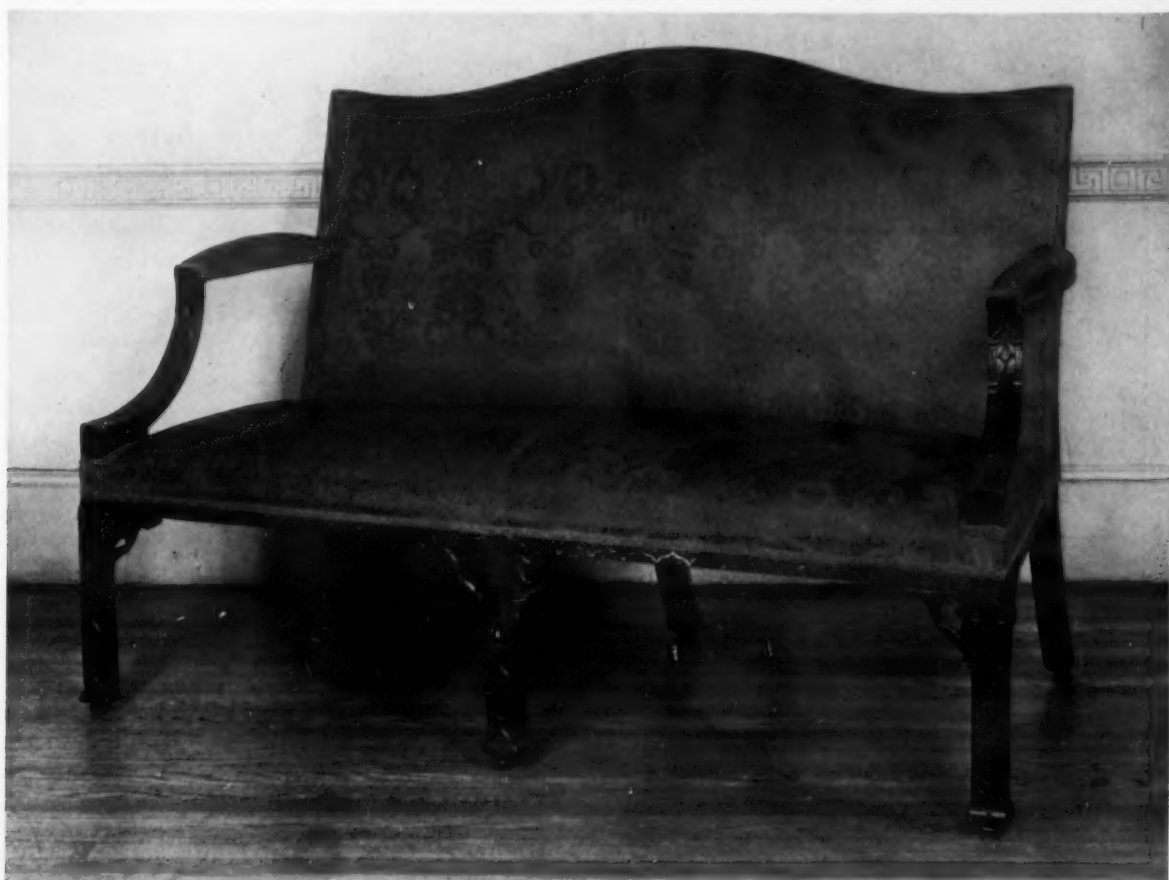


FIGURE V
Settee with mahogany arms and legs decorated with fret. Property of Messrs. M. Harris & Sons.



FIGURE I
Walnut Chair with Original Figured Velvet Covering, circa 1715, the property of Messrs. Fermoye.

TRUE AND FALSE IN OLD FURNITURE

(Continued from page 17)

it, for then he can be certain that the merit of those pieces that he has for sale will be recognized. One extraordinary fact concerning the antique furniture trade is the amazing quantity of old furniture that keeps on turning up in the sale rooms and in the shops. For the last twenty years the supply has seemed apparently inexhaustible, and, although in the last three or four it has shown signs of diminishing, it is still a matter for wonder that there are any old pieces left at all. Of course it is true that some pieces appear in the market, are sold, and then after a lapse of two or three years reappear, their owner or owners wishing for some reason or other to resell them.

Perhaps the most remarkable feature with regard to this continual ebb and flow of antique furniture is the number of walnut pieces that are still extant. Walnut is the least durable of cabinet woods, partly because it is subject to the ravages of the worm, and partly because the majority of walnut pieces are veneered, which makes them susceptible to damage from rough usage, and from the accidents inseparable from the vicissitudes of time. Today, however, there is a distinct scarcity of walnut furniture in the market and this rarity has caused the genuine piece to become extremely valuable. Walnut pieces which five or six years ago realized £100 now have no difficulty in finding purchasers at £400 or £500.

Of the various pieces of furniture belonging to the walnut period, the

chairs are unquestionably the most interesting from the point of view of beauty of design. The chairs of the Queen Anne and George I periods, with their backs and legs formed of a series of subtle curves, united together in a harmonious whole, are as satisfying to the eye as the delicate outline of an old violin. The sum of £400 or £500 may seem a large amount to pay for a walnut arm chair, but on consideration it is not really excessive. A chair which is unique in beauty of design and grace of form, which is unreplicable by even the most skillful copyist and which has the additional virtue of a deep golden color acquired through the mellowing of its original polish and the patination of the wooden surface by years of handling and use, is surely an object whose value in an age of culture and artistic appreciation cannot be assessed in terms of pounds, shillings and pence. Those therefore who can afford to spend a portion of their incomes on the purchase of old furniture should not be deterred by the seeming magnitude of a sum of £500, if it enables them to possess a beautiful example.

The fact that there are so few fine walnut chairs in the market today is undoubtedly due to the many collectors who have had the courage to pay these high prices.

An example of an elegant Queen Anne upholstered backed chair is shown in Fig. 1. The graceful curves of the waisted back makes the chair an extremely interesting one to the collector of walnut furniture. It possesses an unusual feature in its con-

temporary figured velvet covering which varies in color from a pale gold to a cream.

The winged arm chair with walnut legs (Fig. 2) is also a delightful example, which would be of the greatest decorative value to any room furnished with antique furniture. The covering fabric is of an early XVIIIth century material known as moquette. This material, which is of continental manufacture, is very similar to a tufted carpet of unusually fine quality. The coloring of the example under review is a mixture of blue, dark nigger brown and a pale red. Years of exposure have caused the colors to fade so that they now blend together in that quiet harmony which is the peculiar quality of hand woven fabrics such as tapestry and needlework.

The oval shaped wine cooler (Fig. 3) is a piece of good design and of the highest quality of workmanship, which can clearly be seen in the skillful execution of the waved flutes which decorate the side. The gesso side table (Fig. 4) is one of a pair. Small side tables of either gesso or walnut were made in considerable numbers in the early part of the XVIIIth century in order to comply with the fashion for placing tables with mirrors above them between the windows of a room. It is rare today, however, to find such tables in pairs, especially gilt gesso examples, since it is almost inevitable that in the course of time some unfortunate combination of circumstances will have succeeded in damaging or destroying either one or the other of them.

The upholstered backed settee, the legs decorated with fret of a Chinese design (Fig. 5), is interesting because

BROOKLYN TO OPEN AMERICAN ROOMS

Work is being rushed to complete the installation of the new and unique section of American rooms which will be opened to the public at the Brooklyn Museum on December 3rd after a private showing to Museum members and their guests on December 2nd. On the second floor one side of the new east wing has been set aside for this purpose and the rooms extend into part of the central section.

This new section promises to show the nineteen early American rooms in an entirely new manner. They will be divided into four divisions known as the Southern group, the New Jersey group, the New England and the Long Island groups. This will be the first exhibition of the kind to show entire ground floors as they appeared in the houses of which they originally formed a part.

It must originally have formed part of a large suite of furniture consisting of settees, chairs, stools and tables. In proof of this six chairs and a card table have survived with legs identical in design with those of the settee.

Another very interesting piece is the dumb waiter (Fig. 6). The mahogany dumb waiter must have been a favorite piece of furniture in the XVIIIth century, as many hundreds have survived. In nearly every case, however, the trays are decorated with a plain turned edge and not with a spindle gallery such as ornaments the example illustrated.

POPULAR PRIZE IN CARNEGIE SHOW

PITTSBURGH.—Announcement has been made at Carnegie Institute that a prize of \$200, to be known as the Popular Prize, is being offered in connection with the Twenty-eighth International Exhibition. The award of this prize will be determined by the vote of visitors to the Exhibition during the two weeks, November 17th to December 1st, inclusive. Each visitor during that period will be given a ballot on which to vote for his favorite painting in the International. The award will be made to the artist whose painting receives the greater number of votes.

The purpose of the prize is to stimulate interest in the exhibition, to encourage visitors to study the paintings, and to express their opinion after their own standards of criticism.

This is the sixth time that such an award has been given at the annual International Exhibition. For two years Malcolm Parcell was the winner. In the Twenty-fifth International Leopold Seyffert won the prize with his painting, "Rose and Silver." In the Twenty-sixth International Carl Melchers won it for his painting, "The Hunters," and last year the prize went to Edmund C. Tarbell for "Margery and Little Edmund."

On Sunday, November 10th, 14,235 people saw the Twenty-eighth International. That was the largest Sunday attendance in the history of the Institute. About 80,000 people have seen the International to date, which is 15,000 more than at the same time last year.

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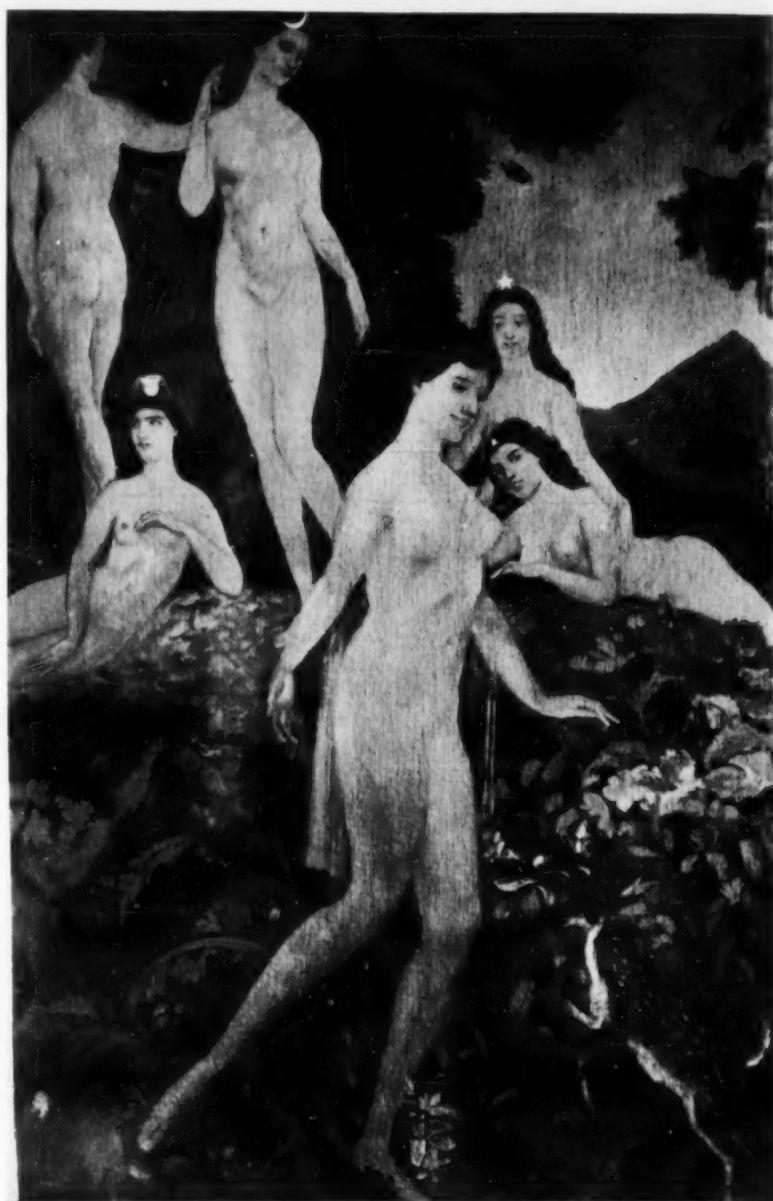
Fourteen students have been chosen to receive fellowships and scholarships from New York University, College of Fine Arts, Dr. Walter W. S. Cook, chairman of the Fellowship Committee, announced this week. The fellowships, ranging in value from \$2,500 to tuition scholarships are available for the academic year (1929-30) for advanced graduate students of the history of art.

The purpose of these fellowships is to enable those who are planning to become teachers, museum workers, or creative scholars in the fine arts to avail themselves of the advantages of a year of study in the College of Fine Arts at New York University. These fellowships were open to college graduates, and were awarded to young men and women of high intellectual and personal qualifications, who have already given evidence of promise, or who have demonstrated capacity for productive scholarship in the fine arts.

The award of these fellowships was made possible through the generosity of several donors who live in New York, including Percy S. Straus, Dr. James B. Munn, Louis S. Levy, Arthur Lehman, Henry Ittleson, and others. The awards were made by the following committee of selection, who are members of the teaching staff of the College of Fine Arts: Walter W. S. Cook (chairman); A. Philip McMahon; John Shapley.

In making this announcement Dr. Cook, chairman of the committee, called attention to the fact that the Research Fellowship of \$2,500, awarded to Mr. Hoopes, is the largest fellowship ever awarded to a graduate student in any American university. Nothing shows better the growing interest in the history of art than the number of mature graduate students who come every year to the Graduate School of New York University to take the advanced courses in the history of art now offered by the College of Fine Arts. Graduate seminar and lecture courses are given by members of the New York University teaching staff in the lecture rooms at the Metropolitan Museum of Art, at the Frick Art Reference Library, and at the Washington Square Center of the University.

Dr. Cook further stated that New York City is now the most important center for graduate study in the history of art in America. "Here are the largest public and private art collections and the most completely equipped art libraries in the United States. One need only enumerate such institutions as the Metropolitan Museum of Art, a treasure house of art objects with a magnificent working art library; the Brooklyn Museum with important European and American collections; the Hispanic Society of America, with a notable gallery of Spanish paintings and a



"OLYMPIA"
By ARTHUR B. DAVIES
Included in the Davies exhibition at the Ferapil Galleries.

photograph collection of sixty thousand and art objects, especially equipped for the study of Spanish art; the Pierpont Morgan Library, which contains the most important collection of illuminated manuscripts for the use of advanced scholars on this side of the Atlantic; the Frick Art Reference Library, with one hundred thousand photographs of paintings and illuminated manuscripts; the New York Public Library, with an important art library and many American paintings and prints; the Historical Society, with its Egyptian antiquities and Italian primitives; the Museum of Natural History and the Museum of the American Indian, with notable collections of ethnology and early American art ob-

jects from Central and South America; the Numismatic Society of America for the study of coins and medals; Cooper Union, with a priceless collection of textiles, etc."

The students to whom graduate fellowships have been awarded are the following:

Thomas T. Hoopes of Massachusetts. Research Fellowship, \$2,500. Harvard, A.B., 1919; New York University, A.M., 1926; Institut fur Auslander, Berlin, 1928-29; formerly assistant Curator in Department of Arms and Armor, Metropolitan Museum of Art (1920-28).

Margaret Scolari of New York. Carnegie Fellowship, \$2,000, for study in Europe; University of Rome (1919-23); Vassar (1925-27); A.M., New York University (1927-29).
Demetrius T. Tselos of Oklahoma. Resident Fellowship \$1,500. Chicago Uni-

versity, Ph.B., 1926-28; M. A., Princeton, 1928-29. Awarded Carnegie Scholarship 1928-29.

Constant Van De Wall of New York. Resident Fellowship \$1,500. Royal Academy of Fine Arts, The Hague, Holland; New York University, 1928-29.

Phillip R. Adams of Ohio. Resident Fellowship \$1,250. Ohio State University, A.B., 1929.

Gertrude A. Rothschild of New York. Carnegie Fellowship \$1,200. Hunter College, A.B., 1927; Columbia University, 1927. New York University, 1927-29.

Helen M. Franc of New York. Graduate Fellowship \$500. Wellesley College, 1925-29, A.B.

Jeanne B. Phillips of Ohio. Graduate Fellowship \$500. Ohio State University, 1928, B. Arch. Ohio State University, 1928-29.

Roberta Fansler of New York. Tuition Fellowship. Bryn Mawr College, A.B. Seymour Link of New York. Tuition Fellowship. New York University, 1929, A.B.

Bernard Meyers of New York. Tuition Fellowship. Washington Square College, 1924-28, B.S.; 1928-29, A.M.

J. Parker Sondheimer of Ohio. Tuition Fellowship. Cornell A.M., 1926; University of Pennsylvania, 1927-28; A.M., New York University, 1928-29.

Millard L. Meiss of Ohio. Honorary Fellowship "for excellence in graduate studies." Princeton University, A.B., 1927; Harvard, 1927-28; New York University, 1928-29.

Fannie M. Pollak of New York. Honorary Fellowship "for excellence in graduate studies." Vassar College, A.B.; New York University, A.M., 1927-29.

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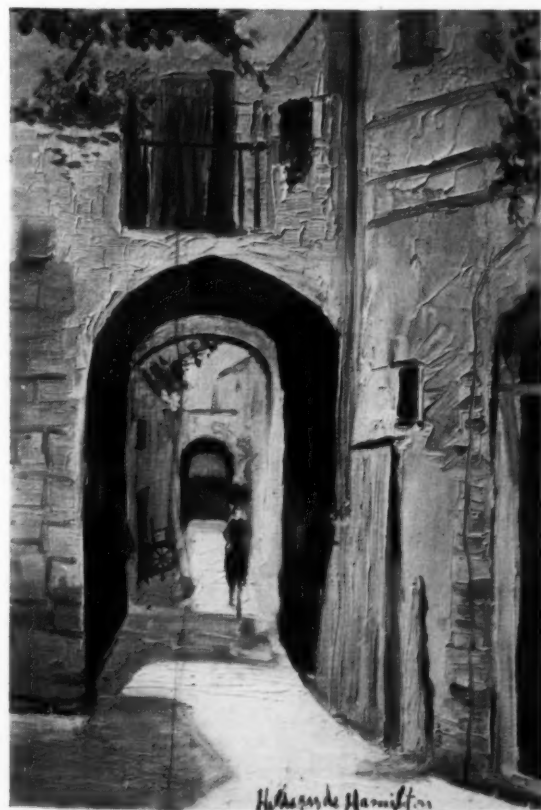
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Manet's "Ballet Espagnol"
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Memorial Gallery

WASHINGTON.—"Ballet Espagnol," a small but important painting by Manet, has been acquired by the Phillips Memorial Gallery of Washington and is now on exhibition there. The canvas was painted in 1862 when a troop of Spanish dancers, the subject of the painting, were appearing at the Hippodrome in Paris. When exhibited by a Paris dealer in 1863 the composition received much adverse criticism, one writer declaring it the work of a "Goya transplanted to Mexico and gone native."

**BRITISH MUSEUM
GETS CELTIC ART**

LONDON.—In February, 1928, there were found at Bouzonville, twenty miles northeast of Metz and thirty-three miles south of Traves, on the site of an old abbey, buried together, with nothing else, and quite unprotected, four remarkable Celtic bronzes; and these have now been acquired by the British Museum, according to the *London Times*.

Bouzonville is in the heart of the Celtic region at that period, when the Celts first emerge. The date is about

450 B. C., the first phase of the La Tène Culture, and its best period. The pair of flagons for wine (the Greek *oinochoe*) are Celtic in profile and or-

nament, but based on Greek models. The coral inlay, and red sunk-enamel (*champlevé*) on the handle, on the animal decorations and the lid, are

Celtic features (if not their own inventions), but the habit of putting a pair of small animals on the rim with another as handle is classical, as is



"STAG AT SHARKEY'S"

LITHOGRAPH By GEORGE BELLOWES

Included in the Marie Sterner Sale at the American-Anderson Galleries, November 25th.

the mask at the junction of the handle with the shoulder. The presence of a mane in each case helps to identify the animals as lions, but the handle in particular is of Scythian appearance and may owe something to contact with Greek colonies on the north of the Black Sea, whereas the colony of Marseilles (Massilia) is generally held to have passed on Greek products to the interior of Europe.

The two large vessels for storing wine (Greek *stamnos*) are no doubt contemporary and are both well made; one is quite plain, with a rounded profile; the other has an angular shoulder of Celtic feeling (like the flagons), but some Greek detail on the rim and the foot, with a vine leaf where the handles are attached. The find is somewhat earlier and finer than the Somme Bionne group in the British Museum and ranks among the finest Celtic products known.

One of the four was separated from the rest and was purchased independently by the Museum. For the other three Messrs. Durlacher received unlimited offers from Germany and America, but held them in hopes that the Museum might buy. In view of the Trustees' and the National Art-Collections Fund's other commitments, actual and foreseen, success seemed improbable, when Lord Melchett stepped in and purchased the vessels for the Museum, offering a handsome contribution as a gift outright, as well as advancing the balance. Subsequently Mr. F. A. Szarvasy, Sir Percival David, Mr. Chester Beatty, Mr. C. S. Gulbenkian, Lord Cawdor, Mr. Lyett Green, Mr. John Hugh Smith, and Professor Tancréd Borenius came forward with help for the purchase, and the National Art Collections Fund made a grant. The debt being cleared off the bronzes take their place in the Museum's collection and are now on view in the Iron Age Gallery.

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Good Prices Obtained in Kaulbach Sale

(Continued from page 3)

been in straitened circumstances and was at last forced to put the collection up for auction.

The room was packed with buyers from all over Europe and some from America, many representing museums in Holland, Germany, and Austria. Nearly every art dealer of Munich was there.

A copper and bronze Atlas supporting the globe (made at Strasburg in 1646) brought the highest price of the morning: 28,000 marks. Some pieces, such as old stone mugs, were sold at ridiculously low prices. A peasant's dancing mug of the XVIIIth century went for 12 marks. Pewter ware went well and quickly, as did also old silver pieces. Some brought 2,000 marks and more. A Gothic drinking-horn went for 7,800.

In the afternoon, when an even larger number of people collected, ancient oil paintings, sculptures and antiques were dispersed. The Italian paintings of greatest interest were Lorenzetti's "St. Leonard," 24,000 marks, and Titian's "Archbishop Querini," 31,000 marks. These and most of the other Italian, Dutch, and German paintings went to Munich buyers.

The highest price, 45,000 marks, was paid for Rubens' "Decius Mus Relates His Dream" by the Ludwig Gallery (Munich). Van Dyck's "Head of a Sorrowing Angel" was bought by a Munich art firm.

The plastics brought fairly good prices, as much as 5,800 being given for the head of a Greek god, but some, Roman heads and torsos, dating from the IIrd and IIIrd centuries did not occasion as high bidding as might have been expected.

The second day of the Kaulbach collection sale, conducted in the old Kaulbach residence, brought the total to half a million marks. The studio of the late artist was again crowded.

Furniture and household articles of great value were auctioned in the morning when, strange to say, valuable old pieces brought lower bids than more modern things. Stained glass and tapestries and silks were next in line. A Brussels tapestry of 1525 was sold for 12,000 marks, and another, of 1700 for 8,000 marks. Old silks and embroideries brought interesting bids; an Italian screen sold for 5,600 marks.

In the afternoon, Oriental ceramics, bronzes, paintings and colored woodcuts were auctioned, as well as weapons, hunting trophies and rare books.

As on the previous day, prices ranged higher than the estimates.

Privy Councillor Helbing conducted the auction with a good will that put buyers and auctioneers on a friendly basis from the start.

OBJETS D'ART IN PARIS SALE

PARIS.—It was a busy day for collectors on November 7th in Room 1 of the Hotel Drouot, where Me. Lair-Dubreuil, aided by MM. Pape, Falkenberg and Linzeler, began the sale of objects belonging to the estate of the late Baronne de X... These consisted of choice paintings, art bibelots, old china, old furniture, all perfectly preserved. Among the important bids were those made for a pair of paintings, "Les Vases Fleuris," of the French school, 7,050fr.; a saucer in XVIIIth century Limoges enamel, 5,000 francs; an engraved gold oblong box of Louis XVI's time, 13,400fr.

Among the porcelain, eighty plates in Dresden china brought 10,500fr.; two groups of three Chinese personages in polychrome Dresden china, 10,000fr.

A ridge-top desk in veneered wood, of the Louis XV period, reached 15,200 francs; a Louis XV office armchair in natural wood with cane seat, 7,000fr.; a large Louis XV armchair with head rests, 5,000fr.; a table "bouillotte" in mahogany, 4,500fr.

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Included in the Marie Sterner sale at the American-Anderson Galleries, Nov. 25-26.

CAMERON ETCHING REALIZES £630

LONDON.—Observers of the newer trends of taste in collecting have had their attention frequently directed to the advancing values, not only of old sporting prints, but of the original etchings by living executants, such as Sir David Cameron, R. A., and the self-taught James McBey, according to A. C. R. Carter in *The Daily Telegraph*.

Another striking instance of this growing cult was provided at Sotheby's on November 4th, when Mr. W. Simpson gave as much as £630 for a rare forth state of the beautiful Cameron etching of the historic set of windows in York Minster, known as "The Five Sisters." This had been sent for sale by Mr. E. S. Darmady from St. Ives, Cornwall.

When Sir David Cameron, as a painter-etcher, essayed the task of limning these historic windows with his etching-needle he was still winning his spurs, and this York Minster capture was offered to friendly patrons at a few guineas.

The first time that any York etching came into auction prominence was eighteen years ago, when an example fetched 175 guineas at Christie's, followed in 1912 by the late Frederick Wedmore's copy, which realized £270 at Sotheby's. Between that year and 1920 six other examples of it were sold, two bringing 140 guineas in 1914; two, £180, and £170, in 1913; and one, £185, in 1912. In 1920 a fine copy brought £290, but apparently until this sale there has not been a "Five Sisters" offered since.

The price now achieved exceeds the previous Cameron maximum for an etching—500 guineas, given at Christie's on December 20, 1928, for the powerful subject of "Ben Ledi," the Gaelic name for that sacred mount in Perthshire, meaning the Hill of God, on the summit of which, according to the legend, sacred rites were once observed.

For any parallel to the present craze for modern etchings one has to go back to the Victorian days, when dealers fought among themselves, not to acquire original Landseer pictures, but engraved translations of them in "proof" states.

ART OBJECTS OF OCEANIA SOLD

PARIS.—There was great interest in a sale, in Room 11 of the Hotel Drouot, of an important collection of fine art objects, from Oceania, Africa and America. Mes. Lair-Dubreuil and Fiagel, assisted by M. Portier, began the sale on November 7th. Among the Oceanian art objects was an ornament of the entrance of a hut, in carved and perforated wood, colored red, white and black, which brought 8,000fr.; a similar ornament, 7,200 fr.; an upright

of the frame of a hut door, in polychrome carved wood, 5,950fr.; a seat in carved wood, 5,600fr.

The second day of the sale was devoted to objects from different parts of Africa and attracted many collectors. A fine fetich in wood with parchment stretched over it brought 3,350fr.; another in the style of a man in carved wood, 2,450fr.; a mortuary fetich from Gaboon, 2,200fr.; a round seat in carved wood, from the Cameroons, 1,400fr.; a carved wood ceremonial mask, 2,300fr.; a large pipe-bowl in brown patinated bronze, 3,050fr.; a mask in carved wood, from the Ivory Coast, 2,600fr., and another mask, 2,750fr.

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Lent anonymously to the Partridge exhibition.



ONE OF A SET OF FOUR CHIPPENDALE ARMCHAIRS.
Lent by William Randolph Hearst to the Partridge exhibition.

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

**BENGUIAT COLLECTION
OF TAPESTRIES**
Exhibition, November 23
Sale, November 30

The American Art Association—Anderson Galleries, Inc., announce that important French, Italian and Flemish tapestries from the V. and L. Benguiat collection will come up at auction the afternoon of November 30th at the Galleries, following public exhibition from November 23rd.

The one-session sale includes choice XVIIIth century Italian tapestries; Louis XVI Aubusson and Lille panels; French armorial tapestries; an important Paris silk-woven example of the XVIIIth century; Brussels silk-woven tapestries, about 1700; a Delft Renaissance tapestry dating from about 1620; Flemish late XVIIIth century examples; Oudenaardes and Felletins.

One of the most valuable items in this sale is the Delft Renaissance tapestry, circa 1620, by Karel Van Mander, called "Naaman, Captain of Syria, before Elisha, the High Priest." An extensive panorama of wooded landscape with hills is shown, and in the distance the walls and towers of Samaria. A procession of men, women and children is winding across the fields. In the foreground, at the left, is an imposing cavalcade of bearded Syrian warriors, in armor on foot and on horseback, headed by the kneeling Naaman. Elisha, wearing turban, breastplate and flowing cloak, stands upon a hummock surrounded by the richly robed elders of Israel on the other side. There is a broad rosy-pink border, woven with a tangle of vines and berries shaded in red.

WILLIAMS LIBRARY PART III—STAMPS

Exhibition, November 26
Sale, December 2, 3, 4

The American Art Association—Anderson Galleries, Inc., announce that the third part of the library of the late John C. Williams, of Morristown, New Jersey, will come up for sale at their galleries on the afternoons and evenings of December 2nd and 3rd and in the morning and afternoon of December 4th. The collection will be on view after November 26th. This collection of stamps, comprising about three thousand lot numbers, is one of the most valuable known and the sale one of the most important sales of its kind ever held. The collection contains the most extensive series of XXth century stamp issues ever offered at auction and includes a large number of air post and other rarities. Other rare issues include early American and English issues and stamps from Persia, China, Columbia, Newfoundland, Mexico, etc.

YAMANAKA ORIENTAL ART

Exhibition, November 30
Sale, December 4, 5, 6

An important Ming brocade is included in a collection of oriental art formed by Yamanaka of London and New York, to go on exhibition at the American Art Association-Anderson Galleries, Inc., on November 30th, to

be sold on December 4th, 5th, 6th, 7th. This Imperial brocade, made in one piece, entirely of silk, on a loom of extraordinary size, is the most remarkable example of Chinese textile art ever exhibited in America. The only similar example known, even in China, is in the Lama Temple at Peking.

The remarkable history of this piece adds to its interest. It comes from the Buddhist temple of the Jeho Winter Palace, near Peking. During the civil war it was seized by the Christian General Feng-yu-hsiang, operating in the North against Marshal Chang tso-lin; but unable to keep

possession of it in his retreat, he placed it in a sealed metal container and threw it into a river. Feng recovered the precious hanging some time later but, fearing its eventual loss under war conditions, he decided

to sell it; and that is how it came to America.

Following is a description of this masterpiece: Sapphire-blue ground, centered with the enthroned figures
(Continued on page 23)

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to the Partridge exhibition.



CHIPPENDALE COMMODOE, CIRCA 1755
Lent by William Randolph Hearst to the Chippendale
exhibition at the Frank Partridge Gallery

COMING AUCTION SALES

(Continued from page 22)

of three Buddhas borne aloft in the clouds. Amida Nyorai (Amito ju-lai), Sakyamuni (Shichia ju-lai) and Yakushi Myorai (Yao-shia ju-lai), each upon a canopied lotus throne. Eight angels hover overhead, proffering food. Above these appear the sun, symbolized by a cock, and the hare of the moon distilling the elixir of life. The lohan Ananda and Anaritsu stand at the foot of the thrones.

On the field below, at left and right, are groups of Immortals in the Heavenly Paradise and the Paradise of the Sea, exemplified by tiger and dragon. In the group at the right are Tarada King of the East, and Biruri, King of the South; at the left Bishamon King of the North, and Biru-hakush, King of the West. Each are attended by nine lohan.

Below, again, appears a palace garden surrounded by a terrace and almost filled by a pond of lotus flowers. It is here that the Immortals are to gather to express a wish of happiness and longevity to the reigning emperor. Storks and peacocks, strutting on the grass, symbolize the wish.

The main decorative panel, more than sixteen feet long and nine feet wide, is surrounded by a border of lotus flowers in tan, red, green, turquoise and gold, on a sapphire-blue ground. Above and below are *clair-de-lune* fields patterned with lattices of lotus flowers. Woven at the top are the *Fu-tai* in gold and colors on a cream ground, with inscription in Sanskrit; five characters in gold, *Wu liang chu t'sung fo* express wishes for endless life. The length of the brocade is 26 feet, 4 inches, and the width 10 feet, 10 inches.

The rest of the collection is made up of fine Chinese porcelains, cloisonné, mineral carvings, rags, fabrics and furniture. A large group of Ch'ien-lung snuff bottles presents a splendid variety. The semi-precious mineral carvings include malachite, carnelian, amethyst, agate, rose-quartz, chalcedony, crystal, and lapis-lazuli in a wide variety of objects. Ming examples appear in the single-color and decorated porcelains and pottery.

Rare fabrics, carved and lacquered furniture and interesting screens round out the collection of approximately eight hundred items.

DE FOREST ART REFERENCE LIBRARY

Exhibition, November 28
Sale, December 5, 6

The art reference library, formed by Mr. A. F. de Forest of New York City, and representing his research of many

years, will be sold on the afternoons of December 5th and 6th, it is announced by the American Art Association-Anderson Galleries, Inc. The collection will be on exhibition at the Galleries after November 28th.

The sale comprises first editions of modern authors and an extensive series of Grolier Club publications, including the much sought after work on Whistler by Edward G. Kennedy, with more than a thousand plates and states of the etched work of the artist. These Grolier Club publications are consigned by Mrs. Haley Fiske of Bernardsville, New Jersey, and are from the library of her late husband,

president of the Metropolitan Life Insurance Company. There are also a few literary autographs of much interest.

The art reference library comprises Mr. de Forest's very extensive private files of the pictorial and textual data of paintings, primitives and moderns, including sales prices. Neither time nor money was reckoned in the accumulation of this information, which is now being disposed of because Mr. de Forest is now confining his research to American paintings. These files are contained in six steel cabinets and represent an invaluable accumulation of information.

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COMING AUCTION SALES

(Continued from page 23)

WILLIAMS ETCHINGS AND NAVAL RELICS

Exhibition, November 30
Sale, December 4, 5, 6

The famous old American clipper ship *Benjamin F. Packard* (the actual ship, not a model) will be sold with the final portion of the collection of the late Max Williams. The ship models, paintings of notable subjects, English sporting prints, American and European engravings, mezzotints and etchings which make up the collection will go on public view at the American Art Association-Anderson Galleries, Inc., Madison Avenue, 56th to 57th Streets, New York City, on November 30th and be dispersed on the evenings of December 4th, 5th and 6th. The rare American portraits include those of Washington, Franklin and other famous persons.

Ships' riding lanterns, figureheads, early English terrestrial and celestial globes, a set of twelve early Delft whaling plates, a bronze model of a British Naval cannon, 1782, a pair of bronze salute guns, British, about 1657, and weathervanes, are among the many interesting items. A carved figure of Sir Walter Raleigh, early XVIIth century, is made from a single solid pine log and shows the full costume of the period. A suit of fluted Maximilian armor, about 1515, is one of the important pieces in the sale. A model of the American packet ship *Benjamin F. Packard*, made about 1882, is a miniature of the original ship which is offered in the sale. The model was built by Lieut. Nielson, Danish naval architect.

The *Benjamin F. Packard*, built in 1883 by Messrs. Goss, Sawyer & Packard, of Bath, Maine, the last of the wooden ships built at that yard in Bath, is still seaworthy. She completed her last voyage in October, 1925, with a heavy cargo, 2,000,000 feet of lumber, going through the Panama Canal on her voyage from the Pacific Coast. She is still girdled with the iron at her water line which was placed there to enable her to cut her way through the ice, when, in the service of the Booth Fisheries Company of Seattle, she was sent to the Alaskan Coast. The ship is now in Manhasset Bay, Long Island, New York, opposite the Casino, where she may be seen by those interested.

OLD FRANCE FURNITURE AND OBJECTS OF ART

Exhibition, December 7
Sale, December 12-14

The American Art Association-Anderson Galleries, Inc., announce that examples of French period furniture, notably in the popular lighter woods, and pieces that will make a particular appeal because of their small size, will figure in a sale of

French furniture and objects of art from the establishment of Old France, New York, to go on exhibition at the Galleries on December 7th, for dispersal in sessions from December 12th to 14th, in the afternoons. Fabrics, rugs and wall-papers are included in the collection.

There are sets of scenic wall paper and screens, printed by Dufour in Paris, about 1800 and painted wall coverings, reflecting the popularity of the Chinese motifs of the Louis XV and XVI periods. The collection includes mirrors and a group of Louis XVI Aubusson and Savonnerie carpets.

Tea and coffee sets in French porcelain, decorated in the manner of Oudry and Carle Vernet; a varied assortment of glass, falence and lamps, with the period of the Directoire well represented, are among the smaller articles which make up the catalogue.

AMERICANA, FIRST EDITIONS AND AUTOGRAPHS

Exhibition, December 11
Sale, December 16, 17

The American Art Association-Anderson Galleries, Inc., announce that a sale scheduled for the evenings of December 16th and 17th at their galleries will be made up of Americana, first editions, presentation copies and autograph material, assembled from various sources.

The group of Americana includes the original manuscript of Washington's *Farewell Orders to the Armies of the United States*; the chair in which Abraham Lincoln sat the night

he was assassinated in Ford's Theatre in Washington; Poe letters; a copy of the first edition of *Fanshawe* by Hawthorne, uncut and in the original boards; a manuscript on Poe by William Gilmore Simms, believed to be unpublished; Revolutionary relics and other items.

Shakespeare items include a portrait of the dramatist, known as the "Ashbourne," by an artist of the Dutch School, favorably commented upon by M. H. Spielmann and pronounced authentic by Mr. Conway; a *Second Folio* and the Clawson copy of Shakespeare's *Poems*.

English books include presentation copies of Galsworthy's works, a *Gulliver's Travels* with the portrait in the second state; a copy of *Willoby His Aviso*, the fifth edition; a Boswell *Life of Johnson* with the cancel leaf pasted on the stub of the original leaf of the first issue, apparently found to date in only one other copy; a complete set of the Kelmscott books including a *Chaucer*. Autographs of interest are a Lewis Carroll manuscript, letters from George Moore, eighty-five letters from Lady Ritchie in regard to the preparation of the Centenary Biographical Edition of Thackeray's works, a letter by Keats and a portion of a letter by Shelley. There is also a lock of Keats' hair, accompanied by authentication.

The collection, formed from the property of Eustace Conway of New York, the Fellowes Athenaeum of Boston, and the late Professor Edward Sandford Burgess, the Vicomte de Lantsheere of the Belgian Embassy at Washington, and others, will be put on exhibition December 11th.

PLAZA ART GALLERIES

TAPESTRIES AND TEXTILES

Exhibition, November 24
Sale, November 29, 30

On Sunday, November 24th, the Plaza Art Galleries, Inc., will place on view a collection of antique tapestries, textiles, runners, pillows, brocades, velvets, etc., formed by the well known collector, the late Mr. Joseph Souhami, of London and New York. The collection will be offered for sale Friday and Saturday, November 29th and 30th at 2 P. M. each afternoon.

RAINS GALLERIES

FONTANA TAPESTRIES, TEXTILES, ETC.

Exhibition, November 22
Sale, November 25-27

Beginning Monday, November 25th and continuing through Wednesday, the 27th, at 2:15 each day, the Rains Galleries at 3 East 53rd Street will sell at auction the entire stock of the

(Continued on page 25)

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PORTRAIT OF A LADY

By GILBERT STUART

This portrait, recently discovered, has been identified as by Gilbert Stuart by Mr. W. Roberts. The sitter is unknown. The portrait is in the possession of Arnold Seligmann, Rey & Co.

COMING AUCTION SALES

(Continued from page 24)

late Frank Fontana, which comprises rare tapestries, embroideries, velvets, fabrics, antiques; also English, French, Italian and Spanish furniture, together with a collection of rugs, paintings and other objects of art.

The above will be on exhibition from Friday, November 22nd until the time of the sale with a special exhibition arranged for Sunday, November 24th, from 2 until 5 P. M.

SOTHEBY'S, LONDON OLD MASTER DRAWINGS OF THE ITALIAN, DUTCH AND FRENCH SCHOOLS

Sale, November 26

Sotheby will sell on November 26th a collection of 139 drawings by old masters of the Italian, Dutch, English and French schools, coming from the collections of Mrs. Cyril Harcourt, Mrs. de Vere, Dr. S. H. Nicholson and other consignors. Among the most interesting items in the dispersal are a Tiepolo pen and bistre of the Virgin

and Child adored by St. Catherine and St. Anthony of Padua, a Granacci pen and ink of the Raising of Lazarus, formerly in the Houlditch and Richardson collections, a Claude Lorrain, "Landscape on the Campagna," in pen and bistre and a Rembrandt sketch of ruins in pen and sepi with wash.

Of the Italian school are a Guercino landscape study, formerly in the Lord Spencer collection, a Guido red chalk drawing of a man resting on an oar, formerly the property of Sir Joshua Reynolds, a Giacomo Cavedone, study of an ecclesiastic, exhibited at the Magnasco Society in 1927 and formerly in the Archibald Russell collection,

and a Carracci pen and ink of the Virgin and Child with Saints, also from the Sir Joshua Reynolds collection.

Notable in the items of the English school is a John Downman portrait of Lord Clifford, signed and dated. Among the volumes of drawings there is a sketch book, with original studies in pencil by Romney. The distinguished pedigrees of a large percentage of the drawings in this sale should be to a certain degree an assurance of their interest and quality.

PAINTINGS BY OLD MASTERS OF THE ITALIAN, DUTCH AND ENGLISH SCHOOLS

Sale, November 27

Some interesting works are included in the Sotheby sale, on November 27th, of paintings by old masters of the Italian, Dutch and English schools, coming from the Powell, Stronge, Garle, Herbert, Burke and Tebb collections. Also included in the sale are a group of modern French pictures and drawings. Especially notable in quality are the Marcus Gheeraedts portrait of an Elizabethan lady, with its richly painted details of lace, brocade and embroidery; the Lotto "Portrait of a Young Man," with its crisp drawing and characterization and exquisite bits of still life; and an elaborate triptych of the early Cologne school, containing when open, sixteen scenes from the Passion of Christ and displaying on the closed wings the Annunciation and the Coronation of the Virgin.

Of lesser interest are a panel by Piero di Cosimo depicting the Virgin, St. Joseph, and the Infant St. John, in adoration of the Infant Christ, and two paintings of the English school, an Allan Ramsay portrait of Charlotte Hale, first Countess of Onslow and a Francis Cotes depiction of Emma Vernon as a girl. Also to be noted in the English group are a portrait of John Vernon with his gun by John Wootton, and portraits of Mr. and Mrs. Corduroy, attributed to Hoppner.

In the small group of French paintings are a Redon pastel, a portrait of La Goulue by Lautrec, a Utrillo "Street in Montmartre" and a signed pastel by Fantin-Latour.

HOTEL DROUOT, PARIS

MODERN PAINTINGS FROM THE COLLECTION OF M. MAURICE B. D.

Sale, December 12

A small auction of sixteen paintings by French XIXth century masters will be held at the Hotel Drouot on December 12th. Works by Caillebotte, Corot, Degas, Guillaumin, Monet, Pissarro, Renoir and Sisley are included in the dispersal. Corot's "The White Road," which was painted in 1873, has been described and reproduced in Robaut's Corot and comes from the Hoschede

(Continued on page 26)

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DURING DECEMBER

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JOHN C. WILLIAMS

Sale December 2, 3 and 4

CHINESE ART

YAMANAKA COLLECTION

Porcelains, mineral carvings, bronzes, enamels, furniture and rugs; A unique Ming brocade.

Sale December 4, 5, 6 and 7

THE MAX WILLIAMS COLLECTION

Marine relics, paintings, etchings, color and sporting prints; The clipper ship Benjamin F. Packard.

Sale December 4, 5 and 6

FIRST EDITIONS

From the Fiske and other collections; Also Art Reference Library of A. F. DeForest.

Sale December 5 and 6

Antique French FURNITURE AND OBJETS D'ART

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Sale December 12, 13 and 14

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Sale December 16 and 17

PERSIAN ANTIQUES

from the Collection of

HASSAN KHAN MONIF

Sale December 20 and 21

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ON REQUEST

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NEW YORK



"BOY WITH THE AUBURN HAIR"

By ROMNEY

Recently acquired by Carlberg & Wilson.

COMING AUCTION SALES

(Continued from page 25)

sale of 1875. With its peasant figures on the road and in the fields, the painting has all of Corot's delicacy of feeling without the slightly repetitious poetry of his later landscapes.

An early Degas, dating from 1857, "The Roman Beggar Woman," is signed at the bottom and dated. It has been described and reproduced in Lemoisne's *L'Art de notre Temps*. Although succinct in composition and excellently drawn, the painting has but little of Degas' nervous and animated style.

A Monet, also an early work, is one of the most interesting paintings in the sale. Depicting the bridge at Argenteuil, the artist has made a delicate rectangular design of the parapet of the bridge and its reflections in the water. This work was painted about 1872. There are two other Monets, "Houses of Parliament, London," done in 1903 and a view of rocks rising out of the sea, dated 1891. Both works are signed.

Four landscapes by Sisley are found in the collection, a snow scene of 1874, "Road to Louveniennes," of 1878, "Moret Bridge in Summer," of 1888 and "Moret Bridge in Autumn," of the same year. All are typical works of good quality. There are two Pissarros, "The Keeper of Swans," of 1875, and "The Cornelle Bridge at Rouen," of 1896. The later work is by far the most interesting. In it the painting of water and sky reveals the artist's characteristic treatment of light.

The Renoir portrait of Mlle. Lacaux, signed to the right and dated 1864, is an early work of considerable charm which, however, is quite lacking in the artist's especial flavor. Only the treatment of the flowers which form part of the background holds a hint of his later bouquets of color. This painting

AUCTION SALES REPORTS

MRS. CORA TIMKEN BURNETT
OBJECTS OF ART, ETC.

American Art Association-Anderson Galleries, Inc. — Furniture, tapestries, rugs, primitives, sculpture and other objects of art, the property of Mrs. Cora Timken Burnett, were sold by her order on November 15th and 16th. The grand total for the sale was \$39,688. Important items and their purchasers follow:

148—"St Victor," Venetian School, panel, 49 x 25 1/4 inches; Arthur Goetz, \$1,350

335—Carved, gilded and polychromed haut-relief, Spanish, circa 1500, "Celebration of the Mass," Henry Watrous, \$650

338—Rodin, Auguste, "The Kiss," bronze group; H. L. Ross, \$1,800

348—The Master of Frankfurt, Triptych, panel, 27 inches high x 43 inches total length; L. J. Marion, agent, \$3,600

349—School of Antwerp, "Adoration of the Magi," panel, 41 1/2 x 27 1/4 inches; Tom Kerr, \$500

350—Cramach, Lucas, Attributed to, "The Jeweler's Daughter," canvas, 30 1/2 x 23 1/4 inches; De Witt Galleries, \$1,200

351—Holbein, Hans, School of, "Portrait of a Noble Lady," panel, 22 x 16 inches; De Witt Galleries, \$2,200

355—Burgundian Gothic tapestry panel, circa 1500, "Philemon and Baucis," 9 feet x 2 feet 4 inches; L. Medina, \$950

356—Rhenish Gothic tapestry after Michael Wohlgemuth, circa 1500, "Judgment of Solomon," 53 inches x 7 feet 1 inch; H. E. Russell, agent, \$1,500

362—Kulah prayer rug, early XVIIIth century, 6 feet 6 inches x 4 feet 3 inches; L. Medina, \$500

365—Ghiordes prayer rug, 6 feet 9 inches x 4 ft. 8 in.; H. E. Russell, agent, \$500

371—Oushak carpet, early XVIIIth century, 12 feet 6 inches x 10 feet 4 inches; L. Medina, \$550

372—Fragment of a south Persian mille-fleurs carpet, XVIIIth century, 6 feet 1 inch x 3 feet 3 inches; L. Medina, \$600

373—Northwest Persian garden rug,

was shown in the exhibition entitled "La Jeunesse," held in Paris in June, 1928.

In addition to the above works there are two Callebottes, "La Place du marche," and "Le point d'Argenteuil," as well as a Dutch canal scene and "The Red Rocks of Agay," both by Guillaumin.

XVIIIth century, 12 feet 1 inch x 8 feet 5 inches; A. Rudert, agent, \$2,100

374—Kouba carpet, late XVIIIth century, 14 feet 7 inches x 7 feet 8 inches; O. S. Berberyan, \$1,500

375—Lavehr Kirman floral carpet, 10

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NEW YORK AUCTION CALENDAR

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.
30 East 57th Street

November 22, 23—Mrs. Frederick Lewisohn, et al. furniture.

November 25, 26—Paintings, etchings, drawings and water colors, the property of Mrs. Marie Sterner.

November 30—French, Italian and Flemish tapestries, from the V. and L. Benguiat collection.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue

November 27, 29, 30—Household furniture and furnishings.

PLAZA ART GALLERIES
9-13 East 59th Street

November 21, 23, 25—Objects of art, tapestries, etc., by order of Fontaine, Inc.

November 29, 30—Antique fabrics and textiles by order of Alvard Carvalho of Lisbon, Portugal.

RAINS GALLERIES
5 East 53rd Street

November 25, 26, 27—Entire stock of the late Frank Fontaine, including tapestries, fabrics, furniture, rugs, paintings and objects of art.

SILO GALLERIES
40 East 45th Street

November 22, 23—Antique furniture and oriental rugs.

FOREIGN AUCTION CALENDAR

PARIS

Hotel Drouot

December 12—Modern paintings, the collection of M. Maurice B.D.

LONDON

Christie, Manson & Woods

December 4—Old English silver plate, the property of her grace, the Duchess of Leeds, H. H. Dobree Esq., Col. Claude W. H. Lowther and other consignors.

December 5—Old English furniture, decorative objects and porcelain, the property of Mrs. Cecil Lawson and other consignors.

Sotheby & Co.

November 26—Old master drawings of the Italian, Dutch and French schools.

November 27—Valuable pictures by old masters of the Italian, Dutch and English schools from the Powell, Stronge, Garle et al collections.

feet 10 inches x 9 feet 7 inches; F. Gouled, \$650

179—Tahitian table, carved by Paul Gauguin; L. J. Marion, agent, \$325

180—Tahitian settee, carved by Paul Gauguin; L. J. Marion, agent, \$375

182—Pair Chinese decorated lacquer ancestral cabinets, Ming period; A. Linah, agent, \$550

186—Stained and painted glass panel, "Adoration of the Magi," German, XVth century, 25 1/2 inches x 18 inches;

L. Medina, \$500

392—Stained and painted glass roundel, XVth century; Demotte, \$525

BENKARD COLLECTION
CURRIER AND IVES PRINTS

American Art Association-Anderson Galleries, Inc.—Currier and Ives prints, the collection of the late Col. J. Philip

(Continued on page 27)

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RARE MING BROCADE IN THE YAMANAKA SALE AT THE AMERICAN-ANDERSON GALLERIES, DEC. 4, 5, 6

AUCTION SALES REPORTS

(Continued from page 26)

Benkard, were sold by order of the executors on November 12th, 13th and 14th. The grand total for the sale was \$37,985. Important items and their purchasers follow:

25—Huntington, Daniel, "Perry Transferring His Flag to the Niagara," canvas, 32 x 50 inches; G. T. Taylor \$1,100

35—"Washington Crossing the Delaware," lithographed and published by Thomas Kelly, printed by Wm. C. Robertson, undated, large folio; B. S. Putnam\$375

68—"The Port of New York," Parsons and Atwater del. Published by Currier and Ives. Dated 1872, large folio; C. Retz, agent\$375

100—Early New England tavern sign, circa 1830, painted wood, portrait of Washington, 67 x 52 inches, probably hung outside a tavern in Ashburnham, Massachusetts; A. Rudert, agent \$700

113—"American Express Train," lith. N. Currier, C. Parsons del. Dated 1855, large folio, full margins, framed, in original condition; Kennedy and Company(record price) \$850

114—"Across the Continent," J. M. Ives, del. Drawn by F. F. Palmer. Currier and Ives. Dated 1868, large folio, full margins, slightly stained, framed. Represents first through train of the Union Pacific Railroad from New York to San Francisco; C. Retz, agent(record price) \$600

122—"The Night Express: The Start,"

published by Currier and Ives. Undated, small folio, framed; Thomas Radcliffe\$350

189—"Home to Thanksgiving," Painted by G. H. Durrie. Currier and Ives, lith. Dated 1867, large folio, full margins; G. T. Taylor (record price) \$1,450

202—"The Old Homestead in Winter," painted by G. H. Durrie. Currier and Ives. Dated 1864, large folio; C. Retz, agent\$425

228—"Winter in the Country: A Cold Morning," Painted by G. H. Durrie. Lith. by Currier and Ives. Dated 1864, large folio, full margins; C. Retz, agent\$500

230—"Winter in the Country: Getting Ice," Painted by G. H. Durrie. Currier and Ives, lith. Dated 1864, large folio, full margins; C. Retz, agent \$850

236—"American Frontier Life: On the War-Path," Painted by A. F. Tait. Lith. by Currier and Ives. Dated 1863, large folio, good margins; C. Retz, agent(record price) \$875

258—"The Rocky Mountains: Emigrants Crossing the Plains," F. F. Palmer, del. Currier and Ives, lith. Dated 1866, large folio, wide margins; Dr. A. S. W. Rosenbach (record price) \$875

280—"Clipper Ship Dreadnought off Tuskar Light," Ch. Parsons del. Dated 1856, large folio, good margins; James Hart\$400

310—"The Home of the Deer: Morning in the Adirondacks," Painted by A. F. Tait, on stone by C. Parsons. Lithographed by Currier and Ives. Dated 1862, large folio; Robert Friedenberg, Inc.\$300

322—"The Life of a Hunter: A Tight Fix," Painted by A. F. Tait. Lith. Currier and Ives. Dated 1861. Large folio, uncolored; Thomas Radcliffe \$1,600

342—"A Rising Family," Painted by A. F. Tait. Currier and Ives. Dated 1857, large folio; William Gregory\$900

343—"The Cares of a Family," Painted by A. F. Tait. Currier and Ives. Dated 1865, large folio, companion to the preceding; William Gregory\$600

364—"Wild Duck Shooting," From nature and on stone by F. F. Palmer. Lith. of N. Currier. Dated 1852, folio, with full margin; James Hart\$425

366—"Rail Shooting: On the Delaware," From nature and on stone by F. F. Palmer. Lith. and Published by N. Currier. Dated 1852, folio with full margin; Thomas Radcliffe\$550

DILLON-THAW-LITTLE PAINTINGS AND WATER COLORS

American Art Association—Anderson Galleries, Inc.—The sale of oil paintings and water colors from the collections of the late Sidney Dillon and Mary Copley Thaw and from the collection of Mrs. Anna E. Little, with additions, took place on November 15th. The grand total for the sale was \$58,925. A complete list of the pictures and purchasers, when obtainable, follows:

1—Walkley, David B., "The Young Mother," canvas, 26 x 19 inches\$40

2—Kever, Jacob Simon Hendrik, "The Seamstress," water color, 16 x 18 inches\$55

3—Weissenbruch, Johannes Hendrik, "In Holland," water color, 14 x 21 inches; Walter Mann\$120

4—Maris, Jacob, "Homewards," canvas, 7 1/2 x 10 inches; B. J. Barry\$490

5—Bonheur, Rosa, "Persian Leopard," canvas, 18 x 22 inches; Mrs. G. Mel-sior\$275

6—Tryon, Dwight, "October Morning," panel, 7 x 11 inches; Walter Mann\$130

7—Stevens, Alfred, "On the Beach," panel, 10 1/2 x 13 inches\$75

8—Lepine, Joseph L. F., "La Marne Pres Charenton," canvas, 15 x 22 inches; B. J. Barry\$200

9—Decamps, Alexandre Gabriel, "Marchandes Armenians," canvas, 23 1/2 x 18 inches; Knoedler & Co.\$250

10—Twachtman, John Henry, "Winter Scene," water color, 7 x 8 1/2 inches\$90

11—Dupre, Julien, "Les Vaches Aux Pature," canvas, 15 x 21 inches\$90

12—Tissot, James Joseph, "The Chart Room," canvas, 29 x 19 1/2 inches; H. Hershfield\$110

13—Blommers, Bernardus Johannes, "Returning Home," canvas, 28 x 36 inches; Walter Mann\$625

14—Wood, Thomas Waterman, "The Return of the Flag," canvas, 36 x 29 inches; Dr. J. Laughlin\$230

15—Bogert, George H., "Golden Hour," canvas, 28 x 36 inches; J. A. Schonachie\$160

16—Villon, Antoine, "Cliffs on the Seashore," canvas, 25 1/2 x 32 inches; J. A. Schonachie\$375

17—Stevens, Alfred, "On the Terrace," canvas, 40 x 26 inches; W. Mann\$275

18—Crane, Bruce, "Fishing," canvas, 30 1/2 x 40 inches; O. de Brun\$170

19—Lavery, John, "The Sands," canvas, 25 x 29 1/2 inches; N. C. Loring\$200

20—De Bock, Theophile, "Near Hulsam," canvas, 21 1/2 x 27 1/2 inches; G. P. Georges\$225

21—Herring, John Frederick, "Mare and Foal," panel, 10 1/4 x 12 1/4 inches; Private buyer\$370

22—Thaulow, Frits, "The Lake," canvas, 23 1/2 x 29 1/2 inches; Metropolitan Galleries\$275

23—Twachtman, John Henry, "Brooklyn Bridge," panel, 16 x 10 inches; Private buyer\$625

24—Copley, John Singleton, "Lord March," canvas, 17 1/2 x 14 1/4 inches; J. H. Weltzner\$300

25—Monticelli, Adolphe, book of lithographs, with oil painting inset in cover, size of painting, 16 1/2 x 11 1/2 inches; A. Kelly\$200

26—Chase, William Merritt, "Peonies," canvas, 24 x 20 inches; B. M. Feldman\$200

27—Mauve, Anton, "Cows," canvas, 20 x 40 inches; W. Mann\$525

28—Genth, Lillian, "In the Birch Grove," canvas, 28 x 23 inches; Private buyer\$275

29—Wiles, Irving Ramsay, "At the Desk," canvas, 27 x 21 inches; Private buyer\$200

30—Rousseau, Pierre Etienne Theodore, "Impending Storm," canvas, 25 x 41 inches; W. Mann\$550

31—Daingerfield, "Lingering Sunset," canvas, 24 x 28 inches; J. Spence\$225

32—Hassam, Childe, "Land and Sea," water color, 9 1/2 x 12 inches; Charles Henry\$100

33—Hassam, Childe, "Summer Resort," water color, 7 1/2 x 7 inches\$80

34—Lafarge, John, "The Source," canvas, 42 x 21 inches; Scott & Fowles\$725

35—Homer, Winslow, "Children on the Beach," water color, 13 x 19 inches; Mrs. J. M. Warrington\$900

36—Hassam, Childe, "Young Girl in a Doorway," water color, 16 1/2 x 10 1/2 inches\$60

37—Hassam, Childe, "The Bridge," water color, 13 x 19 inches; Milch Galleries\$275

38—Hassam, Childe, "The Flower Market," water color, 19 x 13 inches; Kraushaar\$100

39—Courbet, Gustav, "The Old Mill," canvas, 18 x 21 1/2 inches; Private buyer\$650

40—Redfield, Edward Willis, "Winter Landscape," canvas, 36 x 50 inches; M. Tannebaum\$500

41—Hassam, Childe, "Autumn Idyll," canvas, 9 1/2 x 7 1/2 inches\$100

42—Hassam, Childe, "Master William," canvas, 10 1/4 x 8 1/4 inches\$390

43—McBey, James, "On the Broads," canvas, 14 x 18 inches\$130

44—Hassam, Childe, "Kittens," 12 1/2 x 10 1/2 inches\$80

45—Monchablon, Ferdinand Jan, "Bords de la Seine pres Chatillon," panel, 13 x 17 1/2 inches\$190

46—Hassam, Childe, "The Old Bridge," 10 x 12 inches\$65

47—Hassam, Childe, "Girl with Spray of Carnations," pastel, 15 1/2 x 12 inches\$80

48—Cazin, Jean Charles, "Haystack by Moonlight," 18 x 21 inches; M. Tannebaum\$2,450

49—Blakelock, Ralph Albert, "Indian Camp," canvas, 25 x 30 inches; B. J. Berry\$950

50—Hassam, Childe, "Asters," academy board, 10 x 14 inches\$90

51—Hassam, Childe, "Spirit of the Harvest," 14 x 17 inches\$80

52—Hassam, Childe, "Portrait Study of a Lady," sanguine, 14 x 17 inches\$70

53—Hassam, Childe, "Portrait of a Lady," canvas, 14 x 17 inches; W. Mann\$350

54—Morland, George, "The Slate Quarry," canvas, 19 1/2 x 25 1/2 inches; A. Rudert, agent\$3,000

55—Cazin, Jean Charles, "Vue de Treport," canvas, 24 x 29 inches; Walter Mann\$2,500

56—Hassam, Childe, "A Rainy Day," canvas, 14 x 20 inches; J. Weltzner\$525

57—Hassam, Childe, "Harvest Moon," canvas, 18 x 22 inches; W. Mann\$300

58—Sargent, John Singer, "The Backwater," canvas, 20 x 27 inches; Private buyer\$525

59—Hassam, Childe, "The Trout Stream," canvas, 18 x 22 inches; Walter Mann\$250

60—De Bock, Theophile de, "After the Storm," canvas, 20 x 29 inches; Metropolitan Galleries\$275

61—Blakelock, Ralph Albert, "Autumn Sunset," canvas, 16 x 24 inches; Private buyer\$600

62—Hassam, Childe, "Portrait of a Lady," canvas, 22 x 18 inches; W. Mann\$225

63—Murphy, John Francis, "Autumn Landscape," canvas, 14 1/4 x 19 inches; W. J. McGuire\$1,600

64—Mancini, Antonio, "Young Girl Knitting," canvas, 30 1/2 x 25 inches; P. Tozzi\$700

65—Hassam, Childe, "Near Easthampton," canvas, 18 1/2 x 39 inches; W. Mann\$325

66—Maris, Willem, "Tending the Sheep," canvas 18 1/2 x 39 inches; W. Mann\$300

67—Hassam, Childe, "The Brook," canvas, 24 x 20 inches; W. Mann\$300

68—Hassam, Childe, "Beach at Easthampton," canvas 26 x 24 inches\$325

69—Le Sidaner, Henri, "Devant de Ferme," canvas, 25 1/2 x 32 inches; W. Mann\$525

70—Murphy, John Francis, "The Evening Train," canvas, 27 x 41 inches; Milch Galleries\$475

71—Twachtman, John Henry, "Midsummer," canvas, 29 1/2 x 42 1/2 inches; Ferargil Galleries\$625

72—Monticelli, Adolphe, "Halt in the Desert," panel, 17 x 31 1/2 inches; Kraushaar Galleries\$800

73—Corot, Jean Baptiste Camille, "Ville d'Avray," canvas, 20 1/2 x 32 inches; Walter Mann\$4,000

74—Troyon, Constant, "Coast of Normandy," canvas, 22 x 35 inches; L. J. Marion, agent\$1,000

(Continued on page 28)

NORBERT FISCHMANN GALLERIES

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REPORTS OF AUCTION SALES

(Continued from page 27)

- 75—Diaz, Narcisse Virgile, "Forest of Fontainebleau," canvas, 33 x 44 inches; W. Mann\$900
76—Inness, George, "The Coming Shower," canvas, 30 x 45 inches; Milch Galleries\$8,100
77—Greuze, Jean Baptiste, after, "Study of a Head," 18½ x 15 inches\$110
78—Tiepolo, Giovanni Battista, "Madonna and Child," canvas, 18½ x 14½ inches; private buyer\$450
79—Out
80—Colle, Raffaellino dal, "Madonna and Child," panel, 20 x 15½ inches; Charles of London\$2,100
81—Master of the Lyversberg Passion, "The Deposition," panel, 19½ x 12½ inches; Charles of London\$1,100
82—Master of the Lyversberg Passion, "The Betrayal," panel, 19½ x 12½ inches; William Burton\$1,050
84—Reynolds, Sir Joshua, "Portrait of Master Hare," canvas, 30½ x 25½ inches; M. S. Paterno\$1,500
85—Passed
86—Le Brun, Mme. Vigee, "Portrait of a Lady," canvas, 35 x 32 inches; private buyer\$850
87—Abbott, Francis Lemuel, "Portrait of an Officer of the Militia," canvas, 30 x 25 inches; M. E. Paterno\$475
88—Flemish School, XVIIIth century, "Adoration of the Magi," canvas, 39¼ x 50 inches; P. Bucher\$450
89—Hoppner, John, Attributed to, "Miss Cecilia Temple," canvas, 50 x 40 inches; Metropolitan Galleries\$4,000
90—Passed
91—Passed
92—Passed
93—Passed
94—Passed
95—Bisi, Luigi, "Cathedral of Milan," canvas, 61 x 50 inches; Private buyer\$600
96—Wilson, Richard, "View of the Severn," canvas, 44 x 59 inches; J. Weitzner\$450
97—Thayer, Abbott Henderson, "Passenger Pigeons," canvas, 18 x 14 inches\$170
98—Gardner, Elisabeth Jane, "The Shepherd David," canvas, 61½ x 42 inches; Plaza Curiosity Shop\$400
99—Passed
100—Passed

MONTILOR SPANISH ANTIQUES

Plaza Art Galleries, Inc.—A collection of Spanish antiques the property of Messrs. Montilor Brothers, Spanish Antique Shop, together with French, Italian and Spanish furniture and objects of art, the property of the McElroy Studio, were sold on November 13th, 14th, 15th and 16th. The grand total for the sale was \$45,125. Important items and their purchasers follow:

- 120—Large walnut library table, XVIIIth century; Dr. E. Bennett\$230
149—Inlaid walnut vargueno, XVIIIth century; Mr. James Slade\$225
152—Wrought iron window grille, XVIIth century; Mrs. A. M. Jackson\$220
317—Two green and gold damask dalmatics, early XVIIIth century; Mrs.

- J. E. Jarvis\$215
332—Walnut library table, XVIIIth century; Mr. James Slade\$240
421—Flemish verdure tapestry, XVIIIth century, 8 feet x 4 feet; Arnold Pribner\$300
469—Carved and gilded statuette, XVth century; R. K. Reckus\$485
486—Large walnut dining room table, XVIIIth century; J. E. Jarvis\$260
501—Walnut vargueno, XVth century; A. M. Jackson\$1,225
594—Antique oak church stalls from a church outside of Paris; A. M. Jackson\$325
620—Fragment of late Gothic tapestry, XVIIIth century; R. K. Reckus\$485
642—Set of six carved walnut dining room chairs, XVIIIth century; J. E. Jarvis\$725
654—Walnut vargueno, XVIIIth century; Dr. E. Bennett\$1,250

GOELET FURNISHINGS

- Rains Galleries, Inc.—Furnishings from the estate of Ogden Goelet, removed from 608 Fifth Avenue, with additions, were sold on November 13th, 14th, 15th and 16th. The grand total for the sale was \$99,555.00. Important items and prices realized follow:
- 126—Royal Keshari carpet, 22 x 13 feet\$1,200
127—Lovere Kerman carpet, 13.3 x 9.3 feet500
128—Kashan Sarook carpet, 13.2 x 10.3 feet570
247—Set of eight old English mahogany Chippendale dining chairs880
266—Royal Keshari carpet, 19.6 x 13.1 feet1,240
269—Semi-antique Royal Ispahan rug, 21.6 x 13 feet2,000
366—Set of eight old English mahogany Hepplewhite shield back dining chairs500
377—Antique French Louis XV walnut day bed, upholstered in needle-point525
379—Antique English walnut Queen Anne period secretaire bookcase in two parts1,300
406—XVIIIth century Flemish verdure tapestry, 8 x 9.2 feet750
409—Antique XVIIIth century Aubusson tapestry panel, 10.2 x 14.4 feet2,300
436—Royal Kashan carpet, 24.6 x 12 feet1,350
438—Semi-antique Royal Ispahan carpet, 17.9 x 12 feet1,600
446—Semi-antique camel's hair carpet, 26.4 x 14.1 feet1,400
440b—Royal Teheran Persian carpet, 19 x 9.1 feet650
440e—Royal Persian Bejar palace carpet, 18.9 x 11.8 feet600
440f—Semi-antique Ispahan carpet, 22.4 x 15 feet1,100
477—Old French Empire console table, mahogany1,100
515—Pair of old English silver covered vases, London, 1862, by Elkington and Company600
556—XVIIIth century Brussels tapestry hanging, 8 feet x 7 feet 10 inches1,400
557—XVIIIth century Brussels tapestry hanging, 7 feet 6 inches x 7 feet 10 inches1,900
559a—XVIIIth century Flemish verdure tapestry panel, 7 feet x 11 feet 10 inches1,700
560—Old English mahogany Hepplewhite period chest, inlaid2,550

MRS. COSTANTINO SHOWS ITALIAN ART

Ruth Teschner Costantino of Rome, Italy, is showing until December 31 at the Roland Moore Galleries a group of antique furniture, textiles, porcelain and objects of art which she has recently collected. The large group of textiles is especially interesting, featuring some fine Gothic velvets, early linens and embroideries of great rarity, and a series of unusual brocades.

Among the furniture are a charming Louis XV tabouret in marquetry de paille and a finely proportioned Louis XVI settee with chair to match. Several XVIIIth century screens with chinoiserie motives are highly decorative. A well selected group of objets d'art includes a miniature of Napoleon, probably by Isabey, and a rare Venetian XVIIIth century bowl, inspired by Saxe porcelain.

PHILADELPHIA

On November 18th the McClees Galleries of Philadelphia opened an exhibition and sale of old ship paintings of famous clipper ships, packets, whalers, etc. The artists represented include Yorke, Petersen, Witham, Smith, Norton, Adams and others. The exhibition is to continue until December 21st.

PITTSBURGH

The recently formed Cordova Club has opened its first exhibition at the Gillespie Galleries, where about fifty canvases by members are on view. The association was founded by Lillian Henuis at her Morningside studio on Cordova Road—hence the name. Among the most important inclusions are three canvases by Anna Belle Craig, an evening scene by Margaret Jensen, a landscape by Alice Clapp and a study of tulips by Rachel MacSutton. The list of contributors includes Florence Newcomer, Bertha Gill Johnston, Henrietta F. Williams, Sara C. Wilson, Eleanor H. Black, Edna Lanscleke.

HARTFORD

A Loan Exhibition of Selected Contemporary French Masters was opened with a private showing on the afternoon of November 22nd in Gallery VI of the Morgan Memorial.

GALLERY NOTE

It is announced that Mr. C. T. Loo, collector of oriental art, who arrived in New York on the *France* last Tuesday, is planning to hold an exhibition at the Wildenstein Galleries during December.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of paintings and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of landscapes painted in Europe by Hildegard Hamilton, through November 29th. Paintings by Anthony Thiele, to November 30th. Etchings by Philip Kappel, to December 1st.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings by Alfonso Grosso and the Lewis Comfort Tiffany Foundation Exhibition, to November 23rd. Portraits and water-colors by Arthur M. Hazzard and paintings and water colors by Prince Nicolas Karageorgevitch, November 25th through December 7th.

American Lithographic Company Galleries, 52 East 19th St.—Exhibition of paintings and drawings by Karl Godwin, through November.

Arden Gallery, 460 Park Ave.—Sculpture by Albert Stewart, to November 26th.

The Art Center, 65 East 56th St.—Paintings by Clivette; work from the Aquidneck Cottage Industries; paintings by Theodore Coe and Charles Hovey Pepper; drawings of frescoes in the Ajanta caves and water colors of India, by Frieda Hauswirth Das, to November 30th. "Safari" print silks designed by Frederic Suhr, November 25th to December 7th. Theatre arts by Ami Mali Hicks, to November 23rd. Wood engravings by selected artists, work of members of the New York Society of Craftsman and Mexican craftwork, semi-permanent.

Art Students League Gallery, 215 West 57th St.—Exhibition of mural paintings by Boardman Robinson, December 1st to 16th.

Arts Council of the Art Center, The Barbizon, 140 East 63rd St.—Arts, ceramics and water colors by Horace Raymond Bishop, to December 9th.

Babcock Galleries, 5 East 57th St.—Paintings by Thomas Eakins, to November 30th.

Balzac Galleries, 102 East 57th St.—Exhibition of paintings by Utrillo, to November 30th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—300 Norwegian prints assembled by the Norwegian Society of Graphic Arts, to December 31st. The Museum's own collection of "Art for Children As Shown in Modern European Picture Books."

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 27 East 57th St.—Exhibition of portraits of Maria Lani, by fifty-one painters, through November.

Bereford Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butter Galleries, 116 East 57th St.—Old ship and New York prints, to November 30th.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Central Synagogue Community House, 35 West 62nd St.—Exhibition of sculpture by Frederic Victor Guinzburg, and exhibition of paintings and etchings by ten young American artists, through December 14th.

Charles of London, 730 Fifth Ave. (the Hecksher Building).—Paintings, tapestries and works of art.

Corona Mundi, Roerich Museum, 310 Riverside Drive.—Exhibition of Tibetan art, to December 1st. Paintings by Devitt Welsh, exhibited under the auspices of Corona Mundi in the restaurant of the Master Building at the same address.

Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by Elsie Driggs, to December 10th.

De Hauke Galleries, 3 East 51st St.—Modern paintings.

Delphic Studios, 9 East 57th St.—Photographs by Doris Ulmann, to November 23rd. First American exhibition of paintings, drawings and lithographs by Vlado called "La Espana Magica," to December 14th.

Demotte, Inc., 25 East 78th St.—Exhibition of Persian paintings from the XIIIth to the XVIIIth century, to December 21st.

Downtown Gallery, 113 West 13th St.—Paintings in tempora by Glenn Coleman, his first exhibition in this medium, to December 8th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Buk Eldridge and drawings by Wheelock, through November.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and etchings by Frank M. Armington and Caroline Armington, to November 26th.

Ehrlich Galleries, 36 East 57th St.—Old masters.

Ferargli Galleries, 37 East 57th St.—Exhibition of late paintings by Arthur B. Davies, to November 25th. Sculpture by Jose de Creeft, November 25th through December 7th. Water color paintings by Frederic Soldwedel, November 25th to December 16th.

The Fifteen Gallery, 37 West 57th St.—Exhibition of paintings by Lars Hoft-rup, to November 23rd. Paintings by Agnes M. Richmond, November 25th to December 7th.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibitions of etchings by Jerome Myers; sculpture by Roy Sheldon; water colors and drawings by William Yarrow; wax sculpture by Luis Hidalgo; drawings and sculpture by Alexander Archipenko; and sculpture by Alan Clark, November 18th to 30th. Exhibition of sculpture by Warren Wheelock now current.

Fine Arts Building, 215 West 57th St.—Combined exhibition of the New York Water Color Club and the American Water Color Society, December 7th to 26th.

R. D. Studio, 58 West 55th St.—Exhibition of paintings and drawings by N. Dirk, Vivien Gordon, Ralph Greater and Madeleine Macy, to November 30th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Members' Prize Exhibition, to November 23rd. Paintings by Hobart Nichols and George De Forest Brush, December 3rd to 14th.

Hackett Galleries, 9 East 57th St.—Exhibition of lacquer screens and water colors of Soviet Russia by Charles Baskerville, Jr., to November 30th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of etchings and original drawings of dogs by Marguerite Kirmse, to November 27th.

Jackson Higgs, 11 East 54th St.—Authentic old masters.

Holt Gallery, 630 Lexington Ave.—Exhibition of sculpture, pastels and block prints by Louise Wilder, to November 30th.

Edouard Jonas Gallery, 9 East 56th St.—Exhibition of paintings by Iwan P. Choultsse, to December 15th.

Kennedy Galleries, 755 Fifth Ave.—Portraits and prints of New York by E. Verpillieux, during November.

Keppel Galleries, 16 East 57th St.—Modern lithographs, during November.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of water colors, paintings and etchings by Gordon Grant, to November 23rd. Exhibition of "Etchings by Contemporary Artists," during December.

Kleinberger Galleries, 12 East 54th St.—Exhibition of Flemish primitives for the benefit of the Free Milk Fund, through November.

Knoodler Galleries, 14 East 57th St.—Exhibition of "Sixty Masterpieces of Engraving, Etching and Lithography," to November 23rd. Exhibition of paintings, "The Classical Period of Renoir," to November 30th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Augustus Vincent Tack, to December 3rd.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of hand wrought silver and of hand wrought jewelry by Margaret Rogers, Edward Oakes and other craftsmen, to December 25th.

Macheth Gallery, 15 East 57th St.—Exhibitions from the summer colonies, No. 2, "Gloucester," to November 25th. Paintings by Charles H. Davis, November 26th to December 9th.

Metropolitan Galleries, 575 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 68th St. Fifth Ave.—Chinese paintings, modern prints and selected masterpieces in prints, through December. English embroideries, through January. International exhibition of contemporary glass and rugs, assembled by the American Federation of Arts, through December 1st. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th.

Mileh Galleries, 108 West 57th St.—Recent water colors and etchings by Louis Wolchonok and recent paintings by Haley Lever, to November 30th.

Montross Gallery, 26 East 56th St.—Paintings by M. Solotaroff, to November 30th. Special exhibition of pictures by Otis Oldfield, November 25th to December 7th.

Roland Moore, Inc., 42 East 57th St.—Exhibition of antique furniture, textiles and works of art arranged by Ruth Teschner Constantino of Rome, Italy, to December 31st.

Morton Galleries, 49 West 57th St.—Exhibition of paintings by Kathleen Houlihan and Frederick Remahl and prints and drawings by Pressoir, to November 25th. Paintings by Della Shull and pastels and drawings by Harry Carlson, November 25th to December 9th.

Museum of French Art, 20-22 East 60th St.—Empire collection left to the Museum by the late Mrs. Leonard G. Quinlin.

Museum of Modern Art, 730 Fifth Ave.—Loan exhibition of paintings by Van Gogh, Cezanne, Gauguin and Seurat, to December 7th.

National Academy of Design, 215 West 57th St.—Annual Winter Exhibition, through November.

National Association of Women Painters and Sculptors, 17 East 62nd St.—General exhibition, to December 7th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; memorial exhibition of etchings by Henry Brengle Shope.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newark Museum, 49 Washington St., Newark.—Art objects, paintings, ceramics and collectors' curiosities belonging to members of the Collectors League of New Jersey, on exhibition to December 6th.

Newhouse Galleries, 11 East 57th St.—Exhibition of "Modern Masterpieces of the Paris School," to December 7th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Alexander Brook, to December 12th.

Frank Partridge, 6 West 56th St.—Loan exhibition of Chippendale furniture, for the benefit of St. Luke's Hospital Social Service.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Exhibition of ceramics by Carl Walters, to December 4th.

Pratt Institute Art Gallery Ryerson Street, Brooklyn.—Exhibition of drawings and paintings pertaining especially to aviation, by Clayton Knight, to December 7th.

Rehn Galleries, 693 Fifth Ave.—Paintings and drawings by John Carroll, to November 30th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of paintings by Edward Bruce, to December 7th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

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Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Exhibition of paintings and drawings by Bernard Lintott, to November 30th. Sculpture by Betty Burroughs, to November 29th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of recent works by Raoul Dufy, to December 7th.

Van Diemen Galleries, 21 East 57th St.—Loan exhibition of paintings by Lucas Cranach, to December 2nd.

Vernay Galleries, 19 East 54th St.—Exhibitions of early English porcelain and pottery; Toby jugs by Ralph Wood; a collection of sporting prints.

Weston Art Galleries, 644 Madison Ave.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of sculpture by Chana Orloff, to November 30th, and a group of modern drawings to November 23rd.

Whitney Studio Galleries, 10 West 8th St.—Paintings by Oscar Bluemner, to November 23rd. Water colors by Stuart Davis, Mark Baum, Richard Lahey and Paul Rohland, November 25th to December 7th.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of crayon portraits by Henri de Nolhac, to November 25th.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 693 Fifth Ave.—Selected group of old masters.

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BOSTON

From November 7th to 22nd the Harvard Society for Contemporary Art held an exhibition of the works of four French artists, André Derain, Henri Matisse, Pablo Picasso and Charles Desplau. Derain was represented by seven paintings, one water color and five lithographs; Matisse by eight paintings, one drawing and five lithographs; and Picasso by five paintings, two gouaches, a pastel, a drawing and eight lithographs. The bronzes by Desplau numbered six.

This is perhaps the first time that such a large and representative group of paintings by these artists has been shown in Boston. Among the Derains there is the large "Still Life" loaned by the Carnegie Institute, which took the first prize at the Pittsburgh International last year. The brilliant "The Lovers," by Picasso, is loaned by Miss Mary Hoyt Wiborg. The Matisse view of a road seen through an automobile windshield hung in the Tate Gallery for several years. The Desplau bronzes are loaned by Mr. Frank Crowninshield.

Byron Bennet Boyd, an American artist, has been traveling in the rarely-visited spots of Europe that lie beyond the Adriatic. Now, nearly thirty paintings, showing scenes from the Islands of Corfu, Dalmatia and Sarajevo, hang on the walls of the Grace Horne Galleries in Trinity Place.

The Boston Arts Club recently opened an exhibition of contemporary American water color paintings. Over sixty works hang in the display and of these, three have been chosen by the jury—composed of Frank W. Benson, Charles Curtis Allen and John Whorf—as eligible for the purchase prize of \$300. The contest is to be decided, as it was last year, by a vote taken among the members of the Club.

The works chosen for voting are "Fete Under the Trees," by A. Lasell Ripley, and "Surf, Bermuda," and "Twilight, Bermuda," by Harry Sutton, Jr. Other notable water colors in the exhibit include work by Felicie Waldo Howell and Jean MacLane. On the whole, the exhibition about measures up to the usual standards—strength in landscape and marine subjects, unfortunate weakness in figure, interior and portrait studies, average in flower painting.

Among the artists included in the showing are Chauncey Ryder, Charles Curtis Allen, Sears Gallagher, John Lavalle, Charles H. Woodbury, Arthur F. Musgrave, Charles P. Gruppe, Stanford H. Stevens, Hobart Nichols, Roger Hayward, Dwight Blaney, Julius Delbos, Frank W. Benson, Yarnall Abbott, Anthony Thieme, Henry W. Rice, Otis Philbrick, Louis Novak, Theophile Schneider, M. W. Zimmerman, Edwin Earle, Bessy E. Creighton, Emma Mendenhall, Helen G. Musgrave, Margaret I. Patterson, Charles H. Richert, George P. Ennis, Alethea H. Platt, Sara Bard, S. R. Burleigh, Kenneth G. How, Charles Vermoskie, B. Hunter Watt and Prescott M. M. Jones.

Various flower pieces represent such painters as Nellie Littlehale Murphy, Charles R. Knapp, Sally Cross Bill, Polly Nordell and Eleanor W. Motley.

Mrs. Pancoast's opening exhibition includes examples of the work of several leaders in the modern field, Leon Kroll, John Sloan, Rockwell Kent, Ross Moffett and Tod Lindenmuth, as well as Max Kuehne, Louise Upton Brumback, A. S. Baylinson, Charles Hawthorne, Joseph Pollett, Adolphe Borie, Mr. Pancoast, A. S. Baylinson, Edwin W. Dickinson, Ernest Thurn, Edna Ellis Baylor and Parker Perkins. Altogether there are twenty oils.

In the water color field the exhibition is not so successful, though many

WASHINGTON

On November 20th the Gordon Dunthorne Galleries opened an exhibition of wood-block prints in color by Lillian Miller, which is to continue to December 4th. There are several views of the Diamond Mountains, Korea, two of Fujiyama, views of Korean and Chinese junks and a number of other Korean and Japanese scenes.

At the Arts Club Gertrude G. Brown is showing a collection of eighteen water colors of unusual size and character. Miss Brown is a Washingtonian, a new member of the club, but has exhibited in the past with the Washington Water Color Club and elsewhere.

The subjects in the present exhibition have been found in Canada—Quebec and Montreal—and in the vicinity of Washington. Almost without exception they are elaborate compositions rendered with simplicity.

are amusing, and Alfred Maurer's wilting "Flowers" have decided style. The black-and-whites represent such artists as Sloan, Rockwell Kent, Wanda Gag, Cook, Roth, Hutty, Gifford Beal, Pop Hart, Matulka and others, and even one each by Laurencin and Picasso.

On November 11th the Woodward drawings at the Casson Galleries were accompanied by an exhibition of a group of water colors by Carroll Bill.

At the Cambridge School of Domestic and Landscape Architecture are thirty water colors by Dwight Blaney. The work in the present exhibition includes country and ocean scenes from Mt. Desert to Cape Cod, and a painting of Chartres Cathedral.

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LOS ANGELES

An exhibition of recent Southern California landscape paintings by Dedrick B. Stuber forms the first exhibition in the new quarters of the Wilshire Galleries, 666 South Lafayette Park Place.

Adolph Weil has reopened his old art galleries at 2504 West Seventh Street. He has recently returned from Europe with a new collection of paintings among which the contemporary Munich school predominates.

William A. Griffith of Laguna Beach, who, in addition to being a painter of distinction, is vice-president of the Laguna Beach Art Association, is holding an exhibition of pastels and oils at the Stendahl Galleries. The majority of the pictures are of desert subjects though an occasional beach scene and the sunny cove picture that earned him first prize in the recent Santa Cruz State art exhibition, are also on view.

New exhibitions at the Ebell Club during November are paintings by Dewitt Parshall, N.A., and Douglass Parshall, A.N.A.; drawings by the Chinese artist, Keye Luke, woodblock prints by Frank Morley Fletcher, paintings of the Holy Land by Evelyne Nunn Miller, and prize-winning miniature paintings from the Los Angeles county fair.

A collection of works by old masters, belonging to Angel Arnaus of Paris has been placed on exhibition at the Los Angeles Museum.

The twentieth annual exhibition of the California Art Club opened at the Los Angeles Museum on November 7th.

OMAHA

An exhibition of prints by American contemporaries is being shown at the Art Institute of Omaha for the month of November. That considerable variety may be found in this exhibition can be seen by the list of men and women whose work is shown: Rockwell Kent, John Taylor Arms, Leo J. Meissner, Roi Partridge, Charles Heil, A. Hugh Fisher, Ernest Roth, Andre Smith, Margaret Patterson, Lillian Miller of Korea and Elizabeth Norton. Both black and white and color prints are exhibited through the courtesy of the Print Corner at Hingham Center, Massachusetts, and Arthur Ackermann of Chicago.

A collection of drawings illustrates the work of Wanda Gag, Peggy Bacon, Emil Ganso, Aristide Maillol, Diego Rivera, Henri Matisse, Gaston Lachaise and Mahonri Young. E. Weyhe of New York has kindly lent drawings for the exhibition, and Maxine Albro of San Francisco exhibits work of her own. Her drawings are in pencil, an excellent series of studies of southern California Mexican types.

Objects from the Wiener Werkstatte, lent to the Art Institute of Omaha by Rena Rosenthal, New York, are shown with textiles from the same workshop of Joseph Hoffman.

Cooperating with the foreign peoples of Omaha, a case exhibit of Russian Folk Art is shown in the gallery. Each year the work of these people, who make up a large part of the city's population, is given a place in the monthly exhibits in order that they may be encouraged to value these naive and beautiful arts.

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